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Henry Duster  
thru G. C. A.









# THE GRECIAN WREATH

OF

## VICTORY.

---

The verdant Olive, sacred tree,  
From distant Scythia's realms of yore,  
Theme of enrapturing minstrelsy,  
Jove's noble son in triumph bore,  
To Elis came the splendid prize,  
The heavenly gift, beyond compare,  
To bloom beneath the Grecian skies,  
To fan the breeze in Grecian air,  
To yield the warrior's cherish'd meed,  
The exulting victor's envied crown,  
A tribute for each valiant deed,  
A blooming wreath for fair renown.

*Old Play.*

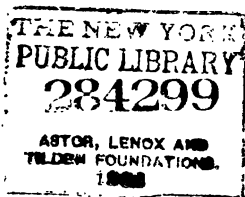
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MDCCCXXIV.

*W. E. Dean*

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*Southern District of New-York, ss.*

**BE IT REMEMBERED**, That on the 15th day of December A. D. 1824, in the 49th year of the Independence of the United States of America, W. E. Dean, of the said District, hath deposited in this office the title of a Book, the right whereof he claims as proprietor in the words following, to wit :

**" The Grecian Wreath of Victory.**

The verdant Olive, sacred tree,  
From distant Scythia's realms of yore,  
Theme of enrapturing minstrelsy,  
Jove's noble son in triumph bore,  
To Elis came the splendid prize,  
The heavenly gift, beyond compare,  
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*Old Play."*

In conformity to the Act of Congress of the United States, entitled "An Act for the encouragement of Learning, by securing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies, during the time therein mentioned." And also, to an Act, entitled "An Act, supplementary to an Act, entitled an Act for the encouragement of Learning, by securing the copies of Maps, Charts, and Books to the authors and proprietors of such copies, during the times therein mentioned, and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints."

**JAMES DILL,**  
Clerk of the Southern District of New-York.

TO  
ONE  
IN WHOM THE MILD AND UNCONTRIVISED  
CHARITIES OF PRIVATE LIFE  
ARE BLENDED WITH THE  
POWERFUL CONCEPTIONS OF INTELLIGENCE,  
AND WHO, AS THE AUTHORESS OF  
"REDWOOD,"  
HAS CONTRIBUTED SO LARGELY TOWARD ELE-  
VATING THE LITERARY CHARACTER OF  
HER NATIVE LAND,  
THIS WORK  
IS  
*Inscribed*  
WITH EVERY SENTIMENT OF RESPECTFUL  
ESTEEM.

*December 25, 1824.*

## INTRODUCTION.

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**THE GRECIAN LADIES** beg leave to intrude for the last time upon public attention. In congratulating their countrymen upon the noble effort which has been made by them in the cause of Grecian emancipation, they cannot but indulge the hope that this second appeal to their liberality will not be disregarded. They have long cherished the wish that they might have it in their power to present to the Grecian Senate some memorial of their country's sympathy, which, whenever it meets their eyes, may remind them of those, who, though parted from them by a wide expanse of waters, are yet with them in their every effort for national deliverance. With this view they have authorised the present publication, in the hope that the patronage extended to it may enable them to accomplish the object of their solicitude, and draw still closer, if possible, the bonds of union between the land of Leonidas and the free people of the West. They address themselves to all that is liberal and ennobling, to all that is high and chivalrous in the bosoms of their countrymen, and they know that their appeal will not be in vain.

THE

# GRECIAN WREATH.

---

## THE CAUSE OF THE GREEKS.

It will be recollected that in 1822 a meeting was held at Brooklyn, at which General Swift presided, that passed various resolutions expressive of the sympathy of Americans in the struggle now carrying on by the Greeks. Some ladies of this city, whose feelings are enlisted in the same cause, have caused a "Grecian Cross" to be prepared, 40 feet high, which was yesterday conveyed to General Swift at Brooklyn, with the following note :

"General Swift is respectfully requested to receive a cross sacred to the cause of the Greeks, and dispose of it in any manner the gallant and patriotic General may think proper.

"May the Grecian Cross be planted from vil-

lage to village, and from steeple to steeple, until it rests on the Dome of St. Sophia."

It is, we understand, to be planted on the Brooklyn Heights, facing the city. Its elevation, however, is delayed until the committee who have it in charge can ascertain of what material the Grecian wreath of victory was composed, as they desire to surmount the Cross with such an one. We are authorized to state that a "Golden Token" will be presented to any "Grecian" who will furnish the requisite information on this subject. The following has been obtained from a distinguished professor :

---

Victory was at first represented without wings, and seated on a globe ; but afterwards, as a winged maiden of noble and gentle mien, crowned with a wreath of the *laurus* or *bay*, and bearing in her right hand a branch of the same, or more frequently of palm. The only statue of victory that was peculiar to the Greeks, or rather to the Athenians, was that of Minerva, surnamed *Nike*, or Victory, in whose temple at Athens was a statue of the goddess without wings, bearing a pomegranate in her right hand, and a helmet in her left ; but this was in commemoration of a parti-



cular event, viz. the safe return of Theseus before the fame of his success had reached Athens. The usual *emblem* of Victory, both among Greeks and Romans, was the palm tree, for which various reasons are assigned by Aristotle, Plutarch, and others, as that it rises in spite of a superincumbent weight ; that its leaves flourish in perpetual verdure, an apt emblem of immortal glory, &c.

There remains an ancient agate, on which Victory is represented as a winged virgin, standing on a globe, with a wreath in her right hand, and a palm-branch in her left. If painted, she is to be painted white.

*" Niveis victoria concolor alis."*

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## THE GREEK CROSS.

THE Association of Ladies in this city, at whose expense the Cross " Sacred to the Cause of the Greeks", was erected on Brooklyn Heights last Friday, have offered a gold medal to any " Grecian", who will inform them of what material (flowers or leaves, or both) the Greek wreath or garland was composed, which they wore after a victory. A gentleman of high literary standing in this city, to whom a direct application had been

made on the subject, has replied in the following elegant and appropriate terms :

---

“ To my humble theme

O fair, O graceful, bend your polished brows

Assenting, and the gladness of your eyes

Impart to me, like morning's golden light

Seen through the vernal air.”

The distinguished honour conferred upon me by my fair enquirers, in condescending to accept of so inexperienced a guide to the regions of classic lore, has urged me on to make every possible effort towards obtaining for them the object of their search. I shall esteem myself peculiarly fortunate, if my feeble exertions chance to meet with their approbation, while on the other hand, even if I should not succeed in accomplishing this desirable end, it will still prove to me a source of the most gratifying reflection, that the humble labours of my profession have been honoured with the notice of those, whose favouring regard can impart a charm to the most arduous pursuits, and beneath whose approving smile, the flowers of classic beauty will always bloom with increased loveliness, and exhale a more fragrant perfume.

If in the prosecution of this subject, I shall appear chargeable with the crime of a pedantic display of learning, I must beg my fair readers to remember, that as it is a circumstance of very

rare occurrence, for classical studies to attract the attention of "the fairer part of creation," I felt it impossible in the present instance, when so favorable an opportunity offered, to resist the temptation of appearing somewhat "learned in Greek."—Indeed the very flattering title which has been bestowed upon me, would of itself, even if other incentives were wanting, operate as a powerful stimulus, and lead me on to make a display of a little harmless erudition in a case like this, where "youth and beauty bid me wield the pen," and where, to reverse the words of the poet, "Ignorance" surely cannot be "bliss," nor will it appear "folly to be wise."

If an emblem of victory merely, were wanted, a laurel crown, or one of palm leaves, adorned with ribands, would answer every purpose. As, however, a decoration is required for a *Greek Cross*, it is humbly conceived that neither of the above will suit. The laurel and palm were not emblems peculiar to the *Greeks*, nor were they ever added to the *Cross*. It will be as much a *Greek Cross* without as with them, and will be in the former case more strictly classical than in the latter. The use of the figure of a cross on the present Greek banner, is to be traced up to the time of Constantine, and to the remarkable vi-

sion, which, according to Eusebius, appeared to that monarch, viz. a luminous cross in the heavens, surmounted with the words, *τοῦτο νικᾷ*—i. e. By this, conquer—From the time of Constantine, the cross adorned the Imperial standard of the Eastern Empire. It is used at the present day on the national banner of the modern Greeks. And hence the name we sometimes apply to it, “The Greek Cross.”

I would respectfully suggest, therefore, that the above motto be added to the Cross, *but nothing more*. Any other ornament, such as a crown or garland, would only serve to produce confusion or inconsistency. It certainly will not be in unison with strict classical taste, to add to the Cross (which only became a national emblem after Christianity was established among the Greeks) any emblem or decoration in use among the Pagan Greeks. I am very confident that the Christian Greeks never appended such an ornament to the Cross, nor added a heathen decoration to the symbol of the Christian faith.

If the motto above suggested be deemed inappropriate, especially as according to some authorities the words *τοῦτο νικᾷ* did not appear to Constantine, and as they were not used on his banner, but merely a cypher denoting the name of our

Saviour, the figure might be adopted with great propriety which appears on some Greek medals, viz. the first and second letters of the name of Christ, according to the Greek orthography. The motto, however, possesses a decided advantage over the monogram, in being far more intelligible and appropriate. Or perhaps, one or two lines of the famous Romaic war song would answer; it is quoted by Lord Byron in the notes to the fourth canto of *Childe Harold*. It begins “ ΔΕΥΤΕ ΠΑΙΔΕΣ ΤΩΝ Ἑλλήνων ” — “ Sons of the Greeks arise,” &c. The Ladies, I trust, will pardon me for writing so much Greek and ascribe it all to the earnest wish I entertain of proving useful in so good a cause.

Should my fair readers, however, still retain their predilection for a classical wreath, and notwithstanding all that I have so ungallantly advanced on the subject of correct taste, be inclined to listen solely to the suggestions of their own, (a determination, which I would not for the world be so Gothic as to oppose,) I shall beg permission to trespass a little longer upon their patience, while I make a few remarks on the subject of wreaths.—The most classical and appropriate garland which could be made use of in the present case, would be one, either of *palm*, or of *wild*

*olive*, or of *laurel*—The palm is undoubtedly the truest emblem of victory, and was received as such by the Greeks and Romans. Crowns of palm, however, were more in use among the latter people. The Greeks generally bestowed at their games, a *branch* of palm, along with the crown peculiar to the games where this was done. For instance: a crown of wild olive and a palm branch, at the Olympic games; a crown of laurel with a similar branch, at the Pythian games; and so in like manner of the rest. The Grecian soldiers, when victorious, were in general crowned with *wild olive* or with *laurel*. The Roman troops always with the latter. The *laurel crown* was always given to the Roman commander who enjoyed the honour of a triumph.

As a crown of palm leaves or of wild olive cannot easily be procured, a simple laurel crown will be sufficiently emblematical of victory, and it is presumed, answer every requisite purpose.

In conclusion, I cannot omit the present opportunity of expressing my warmest admiration of those noble and generous sentiments which have animated my fair country-women in the cause of Grecian Freedom. The land which, when Greece was at the summit of her greatness, existed in loneliness and barbarism, amid the waves of

the ocean, either totally unknown, or at best, but dimly shadowed forth in the romantic visions of a Plato, is now the abode of Freedom, of civilization, and of the arts ; and who enjoy a better right than its fair and lovely daughters of sympathising in the sufferings of a gallant but unfortunate people ?—From whose lips, can fall in sweeter accents, the patriot's prayer ?—Or who, rather than they, will ever be the first, to re-echo “ a nation's choral hymn, for tyranny o'erthrown ?”

A.

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### QUESTION.

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Of what materials was the *Grecian Wreath of Victory* composed ?

---

I TAKE it for granted, it means the *Wreath* of that *Victory* which leads to the establishment of *Liberty*.

*Victory* was a Deity both of the Greeks and Romans. She was represented with wings, holding a garland of *laurel* in one hand, and bearing a *palm* branch in the other. The gold coins of Alexander the Great always have a victory on the reverse.

The laurel crown, however, as the symbol of

Victory, was peculiar to the Romans ; though the Greeks dedicated it to Apollo and his priests.—Some foreign nations also used it as the emblem of Victory.—*Paschalius de Coronis, Lib. 8. p. 536.*

The manner in which the Romans conducted their triumphs is well known ; but the Greeks do not appear to have had the same Custom ; though Bishop Potter in his *Antiquities* remarks, that they had one which resembled the Roman Triumph, in which the conquerors used to make a procession through the city, crowned with *garlands*, repeating hymns and songs.

The Triumph to which Bishop Potter alludes, is probably the one called *Eleutheria*, and which was in honour of Jupiter Eleutherius, the asserter of liberty.—*Lemp. Class. Dict.*

Now the question is, of what did these *Garlands* consist, and of what plant or green did the ancient Greeks make their wreaths or crowns, which were selected by them as the emblems of Victory ? I think I shall be able to prove, by good authority, that the *Myrtle* was pre-eminent as such.

*Carolus Paschalius* has written a volume in Latin on the subject of *Crowns*, in which, with great learning and method, he has given almost every thing in relation to them that can be collected from the Greek and Roman authors. This book



was published in the year 1681, and is now in the New-York Society Library. The authority of this work is unquestionable, and reference will be made to it in what follows.

The above writer, after showing that the *myrtle* was the symbol of *Joy*, of *Strength*, and of *Fortitude*, as well as the *Index Victoriæ*, remarks that it was not the index or symbol of every kind of victory, but of that which is the noblest of all—the *victory* which leads to *Liberty*; and for this reason he observes, that in public rejoicings for the death or expulsion of tyrants, who have imposed the yoke of slavery on a country, the swords of the valiant deliverers were wreathed with *myrtle*.

When Harmodius and Aristogiton slew the tyrants, and restored liberty to the Athenians, they had their swords entwined with *myrtle* branches.

But what is, I think, conclusive on the subject, is this : when the triumph above mentioned, called *Eleutheria*, was instituted, after the expulsion of the Persians, in honour of *Jupiter*, the *Deliverer*, there were chariots in the procession filled with garlands and branches of *myrtle*.

Plutarch, in his life of Aristides, gives a particular account of this annual celebration. It was in conformity to a decree of the general assembly

of the Greeks, soon after the glorious battle of Plataea.

The ceremony, says Plutarch, is as follows :—  
“ On the sixteenth day of *Maimacterion*, the procession begins at break of day, preceded by a trumpet, which sounds the signal of battle. Then follow several chariots, full of garlands and branches of MYRTLE.”—*Langhorne's Plutarch*.

It may be observed that, as this ceremony was in honour of those brave men who had fought and died for liberty, the *myrtle garlands* were intended for, and dedicated to them.

With respect to the *palm leaf*, I am of opinion that, inasmuch as it was adopted both by the Greeks and Romans as the emblem of every kind of victory, it may not improperly be combined with the myrtle on most occasions. But in the present instance, this union might be made with peculiar propriety. The Greeks are fighting for their liberty, civil and religious. The *cross* is the symbol of their religion in opposition to the *crescent*. The *palm leaf*, in memory of the triumphant entry of Christ into Jerusalem, was consecrated in the primitive ages of Christianity, and pilgrims to the Holy Land bore in their hands a staff made of the *palm tree*, as a badge of their devotion.—*Paschal, chap. 21*.

It has been suggested that inasmuch as the Cross of the Greeks is the symbol of the Christian religion, wreaths or garlands, or decorations borrowed from the customs of their heathen ancestors, might be considered as incongruous and unclassical. I beg leave to view the matter in a different light. The *Grecian Cross* originally assumed by Constantine, as his military standard, and still retained as such by the modern Greeks, may be regarded by us as a mere *Ensign* or *flag*, without any reference to its original signification. The Greeks are struggling to regain their liberty—their *Ensign* is a *Cross*. We are desirous of giving them some token of our sympathy, and some expression of our good wishes. The Cross is their national *ensign* or *banner*, and by it we are to recognize modern Greece, in the same manner as our own land is to be recognized by an *Eagle* and *star-spangled* banner without the necessity of inquiring into their allegorical meaning. The English ensign displays a *Cross*: but would it ever be considered as profaned by surmounting it with a garland of *laurel*, because such garlands were used in the Triumphs of pagan Rome? The priests and temples of Apollo were bedecked with *laurel*; but does any one consider a Christian church or habitation as profaned for

that reason, by the *laurel* branches which adorn and enliven them on a Christmas-day ? Let us not then listen to any superstitious scruples of that kind. The Greeks are fighting for their freedom ; their *Cross*, to them, is the banner of freedom. Let us hail and honour it as such. Let the daughters of Columbia decorate it with the wreaths of *Victorious Greece*, and let her sons, with cheering voice and loud acclaim, echo back the shout of Grecian victory, and let it thunder over Greece,

“From Macedon, to cruel Selim’s throne.”

A. B.

*Translation of the famous Song of Callistratus.*

Εν μύρτου κλάδι το ξίφος φορέσω

I will cover my sword with a fresh myrtle wreath,  
As the patriot pair did of yore ;  
Who, reckless of fate, doomed the tyrant to death,  
And gave Freedom to Athens once more.

Thou dost not, Harmodius, now moulder in dust,  
But art gone to those isles of the blest,  
Where Achilles is seen in the seats of the just,  
And Diomed’s toils find a rest.

The same holy myrtle shall cover my blade,  
Which around his Harmodius drew,

When Minerva to grace, 'mid the festive parade,  
A prime victim, Hipparchus, they slew.

Yes, your fame, never dying, shall spread thro' the earth,  
And be wasted to regions unknown ;  
For your hands slew the tyrants, gave Liberty birth,  
And a spring to your country's renown.

Y.

"Genius of ancient Greece, thou nurse revered  
Of generous counsels and heroic deeds,  
O ! let some portion of thy matchless praise  
Dwell in my breast, and teach me to adorn  
This arduous theme. Bring all thy martial spolia,  
Thy palms, thy laurels, thy triumphal songs  
Of grateful valour, thy unconquered youth,  
After some glorious day, rejoicing round  
Their new erected trophy."

THE golden medal of the Grecian ladies still remains in their lovely hands, and many a gallant competitor is starting for the prize. Among others, one has lately made his appearance with a badge so peculiarly novel, as to render it a matter of some surprise that he has been so long unopposed and apparently master of the field. I should certainly have done him the honour of an earlier meeting, had I been sooner apprized of the existence of his claims : as it is, however, I do not despair, even at this late day, of driving him,

with his host of learned auxiliaries, in total discomfiture from the lists.

The idea of maintaining that myrtle was the true emblem of victory among the ancient Greeks, is one of so strange a nature as scarcely to deserve the trouble of a serious refutation. As, however, an imposing display of erudition has been made in its support, and my opponent seems to be firmly convinced that his doctrine is the true one, I trust that I shall be pardoned for awakening him from his reverie, and bringing him back from the regions of fancy to the domains of sober fact.

In the discussion of subjects connected with classical antiquity, it is always the most prudent and advisable course to search for our authorities at the fountain head. He who neglects to adopt this obvious mode of proceeding, and relies solely on the credit of second hand information, must constantly expect to err ; nor has he any reason to complain if such be his lot. Your correspondent has been unfortunate in this respect. Paschalius is not a writer of such unquestionable authority as he would wish us to believe ; nor will English translations of ancient authors, and classical dictionaries, yield that species of knowledge which can only be obtained in genuine purity from the authors themselves.

There is an inconsistency in the very outset of my opponent's remarks. If Victory was, as he says, "a deity both of the Greeks and Romans," and if "she was represented with a garland of laurel, and a branch of palm," how can he assert that the laurel, as the symbol of victory, was peculiar to the latter people alone? It follows from his very words that it must have been in use among both.

Archbishop Potter, in his Greek antiquities, speaking of naval victories, makes mention of the crowns or garlands with which the commanders and mariners were adorned, and then observes—"nor were the Admiral and mariners only adorned with garlands, but their ships were likewise bedecked with them, whereby the Rhodians were once reduced to extreme danger; for their enemies having made themselves masters of their ships, *crowned* them with *laurels*, and entering them were received with great joy into Rhodes, which stratagem was *frequently practised* in Greece." A stratagem such as this could never have succeeded, had not the practice of crowning with laurel after a victory been customary throughout Greece.

Again, Plutarch, in the life of Aristides, states that the courier who ran to Delphi after the vic-

tory at Plataeæ, in order to obtain for the Greeks the sacred fire from the altar of Apollo, and who performed his arduous journey in a single day, returned to the scene of victory *crowned with laurel*. It may be said that he wore laurel in honour of the god, but certainly he never would have used it on this memorable occasion, if the idea of victory had not been associated with it.

My opponent is unfortunate likewise in what he states respecting the Roman and Grecian triumphs. He thinks it "*probable*" that the latter was the same with the festival called Eleutheria. If he had taken the trouble of examining he would have found that they were *totally distinct things*. Phavorinus makes mention of these triumphal ceremonies among the Greeks, and is quoted by Potter and Robinson in their respective works. "The conquerors made a procession through the city, crowned with garlands, repeating hymns and songs, and brandishing their spears. The captives also were led along, and all the spoils exposed to public view." This certainly bears no resemblance to the celebration of the Eleutheria as described by Plutarch.

Montfaucon is equally express on the subject. —"The Greeks decreed also a triumph to the general, when he had either killed the enemy's



general, or entirely routed their army so as to make them lay down their arms. This triumph consisted either in a magnificent entry, or else in a large sail called *Peplum*, in which were represented the great actions and exploits of him who triumphed. The triumpher also was honoured with an eulogium made in public."

But it seems that Carolus Paschalius is to remove every difficulty. According to him, the myrtle was the symbol of joy, of strength, and of fortitude, as well as the *index victoriæ*. I have not been able to see the work in question, and therefore cannot say whether the quotation has been made correctly or not: if it has, and if such be actually the doctrine of Paschalius, I will venture to say that he is decidedly wrong. That the myrtle was the symbol of joy, I readily admit.—The rest I shall take the liberty of disbelieving, until convinced of my error.

One circumstance alone inclines me strongly to place but little reliance upon the testimony of this writer. He states that the swords of those who had delivered their country from tyranny, were *wreathed* with myrtle, and quotes in confirmation of this, the celebrated instance of Harmodius and Aristogiton. Now the famous song of Callistratus, in honour of this achievement, which

is preserved in Athenæus, shows, I think, that he is evidently under a mistake.

It begins as follows : “ I will carry my sword *concealed beneath a branch of myrtle*, as Harmodius and Aristogiton did, when they slew the tyrant, and established in Athens the equality of the laws ;” and in the third stanza, “ I will carry my sword *concealed beneath a branch of myrtle*, as Harmodius and Aristogiton did, when they slew the tyrant Hipparchus, *during the sacrifices of Minerva.*”

Bishop Lowth, in his work on the Poetry of the Hebrews. speaking of this very production of Callistratus, observes—“ It is very apparent, from the song itself, that the conspirators, when they attacked Hipparchus, *concealed their weapons amid the boughs of myrtle which it was customary, as I think, for all to carry who were engaged in the Panathenæan sacrifice,*” and, in confirmation of this opinion, quotes the scholiast on Aristophanes.

I have given a literal translation of the Greek of Callistratus and of Bishop Lowth’s Latin, and leave it for any one to say whether Paschalius be correct in what he asserts, respecting the myrtle which was *wreathed* around the swords of

*Harmodius and Aristogiton, as well as of other deliverers of their country.*

We now come to what your correspondent deems conclusive on the subject, viz : the manner in which the festival of Eleutheria was celebrated among the Greeks. I am sorry to be compelled to say, that he is here again unfortunate. He quotes the English translation of Langhorne for an account of this ceremony. Unluckily for his cause, the translation and the original speak a very different language from each other. The former says, "chariots filled with garlands and branches of myrtle"—whereas the Greek text has it, "chariots full of myrtle and crowns." Now, either the translator meant garlands of myrtle, as your correspondent seems to have understood him, and was wrong in so doing, or else he meant garlands generally, in which case he is chargeable with awkward ambiguity of expression, and a violent and unnecessary inversion of the order of the original. Either supposition is fatal. But the most curious circumstance yet remains to be told. Potter, in describing the festival Eleutheria, quotes this very passage from Plutarch, and actually renders the words in question, "chariots laden with myrrh and garlands." Lempriere likewise gives the same translation.

I do not pretend to say who is right, but shall leave that to be settled by abler heads. It is sufficient for me to have shown that the passage does not by any means make so fully in his favour as your correspondent is inclined to believe.

But let us hear Plutarch himself, upon the subject of myrtle crowns, and in the very words of Langhorne. The passage occurs in the life of Marcellus. Plutarch is speaking of the ovation, or inferior triumph of the Romans; and in remarking upon the comparatively peaceful appearance which this solemnity presented, when placed by the side of the greater triumph, observes, "This is to me a plain proof, that triumphs of old were distinguished, not by the importance of the achievement, but by the manner of its performance; for those who subdued their enemies by fighting battles, and spilling much blood, entered with the martial and dreadful pomp of the greater triumph; and, as was customary in the lustration of an army, wore crowns of laurel and adorned their arms with the same. But when a general without fighting, gained his point by intreaty, and the force of persuasion, the law decreed him this ovation, which had more the appearance of a festival than of war; for the flute is an instrument used in time

of peace, and the *myrtle* is the tree of *Venus*, who of all the *Deities* is most averse to violence and bloodshed." He speaks of the *myrtle* in this passage, because the Roman commanders always wore a crown of it in the ovation, and one of *laurel* only in the triumph.

May I be allowed to quote in confirmation of the words of Plutarch, those of no less a personage than the royal son of Saturn himself,—the "cloud compelling Jove?"

"Then smiled the sire of Gods and men,  
And calling golden *Venus*, her bespake—  
War and the tented field, my beauteous child  
Are not for thee. Thou rather should'st be found  
In scenes of matrimonial bliss. The toils  
Of war to *Pallas*, and to *Mars* belong."

If the question be now asked, what was the Grecian emblem of victory? I reply, that the palm, the olive, and the laurel, appear to share that honour between them. Of the three, however, I have not the least doubt but that the olive will be found upon an examination of ancient authorities, to be entitled to the most consideration. I shall take the liberty of citing merely one or two.

Plutarch, in the life of Cimon, speaking of the honours which had been conferred on that commander, observes, that neither Themistocles nor Miltiades, had ever been favoured with any thing

of the kind. "Nay," adds he, "when the latter asked only for a *crown of olive*, Sochares of the ward of Decelia, stood up in the midst of the assembly, and spoke against it, saying, Miltiades, when you shall have fought the barbarians alone, and conquered them, then ask to have honours paid you alone."

Again, Herodotus in the 8th book of his History, 123d chapter, states that Themistocles, having gone to Sparta after the victory at Salamis, was honourably received by the Spartans, who conferred on their own general the prize of valour, an *olive crown*, and on Themistocles the prize of wisdom, giving him a similar crown.

Athenæus also, in describing from Callixenus the splendid procession at Alexandria, in the reign of Ptolemy Philadelphus, among other decorations of that brilliant pageant, mentions a *statue of valour* crowned with *olive*. And lastly, the olive was the tree most frequently selected by the ancient Greeks after a victory, on which to suspend as a trophy, the spoils taken from their foes.

In a former communication on this subject, on account of the difficulty of procuring a crown of olive, one of laurel was recommended to be

adopted in its stead. I am still of opinion that this may be done.

I believe that I may now fairly claim the honour of a victory over Paschalius, and my opponent of the myrtle.—And yet how long my own triumph is destined to continue, it is impossible to say. On every side is heard the din of learned preparation, and many a classical scholar has awakened from the slumber of years, and shaken the “poppies from his brow.” To say nothing of the valiant heroes who fight beneath the banners of a Coke and a Blackstone, the scholars of the East are in arms, and like Homer’s Greeks, “breathing rage in silence,” are advancing, with *Achilles* at their head, from a thousand hills. Ere Phœbus again reaches the western wave, I may be numbered with the slain, and my lifeless corse dragged in triumph after the chariot of the victor. Should such, indeed, be my fate, I beg that a classic requiem may be chaunted over my remains by the “Grecian ladies,” and a chaplet of parsley laid upon my tomb.

Μη μ' ἀπαιώστον, ἀθάπτον, ἰὼν οὐθεν καταλείπειν.

A.

TO THE EDITORS OF THE AMERICAN.

*New-York, September 11th, 1823.*

Gentlemen—Your paper asks, in behalf of the “Grecian Ladies;” what were the materials composing the Greek wreath or garland worn after a victory, and what would be the appropriate emblem for the cross erected on the Heights of Brooklyn. I believe no doubt can arise that the *laurel* was the plant most generally made use of to encircle the brows of the victor. The coin, inclosed, of the conqueror of Greece, in my opinion, settles this point. His head is bound by the laurel wreath, and on the reverse is the eagle with extended wings, and other devices of immortality. As with us, the same symbol is adopted to denote the republican form of government, can any thing be more appropriate than this emblem of liberty, the same object now contended for by the Greeks, the restoration of that popular form of government which Alexander established in all the Grecian cities of Asia.

Allow me, therefore, to suggest for your consideration, the propriety of placing upon the cross the eagle, bearing in his talon a green



wreath of laurel, prepared for the brow of the Alexander who may be successful in recovering the lost liberties of that country, so long distinguished as the seat of science and the birth-place of many of the purest spirits that have adorned humanity.

I am, gentlemen, respectfully yours,

DAVID HOSACK.

P. S. Since writing the above, I have received from that eminent artist, Col. Trumbull, the following note, illustrative of the ideas I have already expressed upon this subject. I inclose it.

D. H.

*September 12, 1823.*

DR. HOSACK :

*Dear Sir*—I have carefully examined the Medal which you left with me last evening, (the head of Alexander the Great,) and though I have no pretension to antiquarian learning, it appears to me that you have decided the question which has been raised respecting the Crown and Emblem of Victory among the ancient Greeks.

The head is encircled by a wreath, evidently of laurel, four leaves of which are perfectly distinguishable. The ancients had an idea that the laurel was not subject to be affected by lightning ; and as it is also an evergreen of the greatest

beauty and durability, they consecrated the tree to Apollo, and poets as well as heroes were crowned with laurel wreaths, as emblems of immortality.

The reverse of the medal is an eagle looking up, his wings spread as in the act of rising from the earth. The eagle was regarded by the ancient Greeks as the bird of Jove and the emblem of Victory.

May the Eagle of the modern Greeks be victorious, and ever harmonize with the Eagle of the WESTERN WORLD. Yours, faithfully,

JOHN TRUMBULL.

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TO THE EDITORS OF THE AMERICAN.

Gentlemen,—I was quite startled last evening on being told that Dr. Hosack and Col. Trumbull had at length settled the classical question relative to the *Grecian Wreath*; and I was on my way to congratulate the Grecian female association on the fortunate discovery, and on their being relieved from all further anxiety and suspense on the subject, though I myself had lost the prize, when meeting an acquaintance, he shewed

me the American, and a medal of brass or copper, which he assured me was the very one to which the above named gentlemen have reference. I did not at first deny it to be the head of Philip's warlike son ; but, on observing the laurel wreath, and the eagle on the reverse, it immediately occurred to me that this coin or medal, (if indeed an Alexander) was one of that description which were struck after the death of that monarch, and after Macedonia had become subject to Rome—the eagle being the symbol of the Roman empire ; but upon a closer inspection I discovered some Greek letters on the reverse, which looked very much like the first two syllables of *Syracuse* ; and upon comparing it with a plate of Sicilian medals, I immediately perceived that it corresponded with one of Gelon, King of Sicily, in which, like Dr. Hosack's medal, the eagle is represented as trampling upon a thunderbolt.

This circumstance, I humbly apprehend, makes the authority of Dr. Hosack's medal somewhat more than questionable. But even admitting that the laurel wreath was the emblem of Macedonian, Sicilian, and Rhodian, as well as of Roman victory, does it follow that the Grecian States, properly so called, used it as such ? The

Macedonians were, to be sure, Greeks ; but they differed in many particulars from the inhabitants of *Græcia propria*.—Their language was materially different, insomuch that the natives of Greece who served in Alexander's army were not able to understand a discourse delivered in the Macedonian tongue. "The connexion between Macedonia and Greece," observes Abbe Barthelemy, "had been but slender, until the time of Philip, the father of Alexander : no distinctions being made by the polished States of the latter country, between them and the other barbarous nations with whom they were perpetually at war."

In our attempts, therefore, to recall to the recollection of the modern Greeks the triumphs of their ancestors when fighting in defence of their freedom, let us refer only to those States that were the chief boast and glory of Greece, and borrow from them the emblem of that victory which leads to liberty ;—namely, the myrtle, which composed the verdant wreaths for the heroes of Plataea.

A. B.

Shall old Paschalius yield the Prize,  
And none defend his crown?  
He rais'd the myrtle to the skies—  
Who dares to tear it down?

I SHALL not enter upon a formal reply to the very formidable dissertation of your learned correspondent A., but confine myself merely to a few short strictures on his argument, without reiterating my own. He begins by remarking, in a very solemn strain of advice, that in the discussion of subjects connected with classical antiquity, it is always the most prudent course to search for authorities at the fountain head; and that he who neglects this mode must constantly expect to err. Now, he will pardon me, I trust, for asking if he himself has adhered altogether to this course? His very next sentence but one begins with a quotation from Bishop Potter, without appearing to be aware that the accident is related by Vitruvius, in his Treatise on architecture. Now, as it appears by his own shewing, that Potter has fallen into an error, when he speaks of chariots filled with myrrh, instead of myrtle, (if Plutarch is to be the authority,) your correspondent should not so soon have forgotten

his own rule, as to rely on Potter's translation of Vitruvius ; for possibly, instead of the Rhodian ships being crowned with garlands of laurel, they might be garlands of myrtle, or something else. It is indeed a little singular that, after admitting the authority of Plutarch for the myrtle in the chariots, your correspondent should undertake to question this very authority which I quoted, and to which Potter himself has reference ; for he still thinks it doubtful whether the chariots were not filled with myrrh instead of myrtle, merely because Bishop Potter and Lempriere (who probably copies him) say so.

There is another instance in which A. appears to have disregarded his own precept. He quotes an English translation of the Greek Song, as follows—"I will carry my sword *concealed beneath* a branch of myrtle." Now the original line, and which I will give in English characters, is thus—

"En murton kladi to xipos phoreno."

Will the gentleman please to point out the word or words that mean *concealed beneath*? In my humble conception, the original warrants no other translation, than simply *in myrtle*, so that he himself appears to have fallen into an error, by trusting to what he calls second hand information. In using the phrase "*entwined with myn-*

tle," I confess that I did not adhere to the original; nor am I aware that it makes much difference: if the sword was in myrtle, it might still have been entwined with myrtle, which would also have concealed it, if necessary. I also acknowledge that, when I remarked that the laurel crown was peculiar to the Romans; I meant to say that the laurel, as the index of Victory, was more peculiarly theirs.

The writer, A. further observes, that if Paschalius asserts that the myrtle was the symbol of Strength and of Fortitude, he is decidedly wrong. I shall let Paschalius speak for himself presently; but I hope that the writer will not cavil at what he may call the puerile error of construing *fortitudo*, fortitude instead of courage. *Fortitudo*, besides courage, means patience, hardness, resolution, and greatness of soul; which are pretty nearly allied to fortitude, which, in English, includes courage and magnanimity. When your correspondent shall have an opportunity of seeing the work "*De Coronis*," I have no doubt he will acknowledge the author to be entitled to a little more authority than he now imagines. I cannot be so confident, however, as to deny, that I may possibly in some instances have mistaken his meaning; nor am I so much his

devotee as to insist that with all his learning, which was as great perhaps as Bishop Potter's, he may not have erred in some of his inferences and opinions. I at first intended to quote the original—which is in Latin—but it is probable an English translation will be more acceptable on the present occasion.

*Extracts from Carolus Paschalius, Royal Counselor and Ambassador to Switzerland, 1681.*

“The myrtle crown is the symbol of courage.—Brave and warlike men are crowned with myrtle. Myrtle is the crown of those who triumph. Tertullian cites from Claudius Saturninus, that it was usual for soldiers to be decked with myrtle. Hercules, too, who was deified for his *strength* and *courage*, is ornamented with a crown of myrtle branches.”

“With myrtle boughs his head he crowns.”

“And other brave men have done the same, in imitation of Hercules—as Orestes in Euripides.

“After the victory of the Greeks over the Persians, the Eleutheria, as I have before observed, were instituted; and in the procession with which that festival was celebrated, chariots were exhibited filled with myrtle crowns. Hence it



clearly appears, that the myrtle belonged not exclusively to Venus, but that Mars shared it with her. Herodotus remarks, that when the Persians sacrificed, they wore a tiara bound with myrtle, as if to signify that they were martial and warlike, and also greatly distinguished by their victories over numerous nations. Myrtle, however, is not only the emblem of victory of every description, but it is the peculiar symbol of that which is the most glorious of all, the victory whereby we vindicate our freedom. For this reason, in public rejoicings for the destruction of a tyrant, the tyrannicides carried swords girt with myrtles. 'In a myrtle branch I will bear my sword, like Harmodius and Aristogiton, when they slew the tyrant, and restored liberty to Athens.'

"From the foregoing observations we must believe, that the myrtle was employed as a testimonial of public joy, for the boldest and noblest of actions, the liberation of one's country from tyrants. Besides, at Athens the expression "I will bear my sword in a branch of myrtle," grew into a proverb; and none used it but those who professed a perpetual hatred of political servitude, and claimed to be the most vigorous assertors of liberty."

“ Why were those who were honoured with a triumph crowned with myrtle ? Pliny says, ‘ Masurius is an authority, that they who in their triumph rode in a chariot, wore myrtle crowns. L. Piso relates that Papyrius Maso, who on Mount Alba first triumphed over the Corsicans, was used to attend the games of the circus in a crown of myrtle, &c. Marcus Valerius used crowns both of laurel and myrtle, &c.’ Myrtle, then, having been elevated to so great consideration, it is not at all surprising that Virgil crowns Augustus with myrtle, first as the conqueror of so many nations and rivals, and of public slavery, and next as a deity.—“ And may the great earth, twining thy mother’s myrtle round thy brow, accept thee as the patron of its fruits, and ruler of the storms.”

Thus much for the learned and venerable Paschalius. And now let me ask if the idea of maintaining that myrtle was the true emblem of victory among the ancient Greeks, is one of so strange a nature, as scarcely to deserve the trouble of a serious refutation. My opponent may be assured that, with all the trouble he can possibly take, he will not be able to refute it.

And now fair ladies all,

“ With Grecian brows, and Phidian noses,”

in whose service I am fighting; may I hope for the conqueror's reward.

"His brows with roses, and with myrtles bound;  
So should desert in arms be crowned.

And then, by way of returning the compliment, I will commission Titania to

"Make your beds of blushing roses,  
With a thousand fragrant posies;  
A cap of flowers, and a girdle,  
Embroidered all with leaves of myrtle."

A. B.

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TO THE EDITORS OF THE AMERICAN.

Gentlemen,—I beg to make my acknowledgments, through you, to the "Grecian Ladies," for the essential service they have rendered the public in giving a novel aspect to the columns of your very valuable paper. We have of late had so much of the Canal, and the Constitution, and the Corporation, and Mr. Crawford, and Mr. Calhoun, and Mr. Adams, and the Presidential election, that many others as well as myself, have sighed for some variety.

The Ladies, God bless them! have charmed

the rusty scholar from his dusty tomes, and elicited a discussion which forces every one, who in early youth knew any thing of ancient lore, to furbish up his memory, and to extend his views from the mean contemplation of self, and local objects, backwards to those days of glory which once illumined the beautiful and classic fields of ancient Greece ; while, by the same means, the attention of the public is called to the struggle now existing between the abused descendants of that once illustrious people, and the base slaves of the vilest and most brutal despotism that ever cursed the earth.

I have been peculiarly pleased with the two pieces which graced your paper of Tuesday evening, both of which are written in a style that proves the writers to be men of learning and taste.

I beg leave, however, to suggest to "A. B." that Alexander, rendered insane by prosperity, claimed to be the son of Jove, and assumed his emblems, the Eagle bearing the thunderbolt, &c. ; and that he travelled from Egypt to the desert of Lybia, that he might worship his father, Jupiter Ammon, in his most ancient and venerated temple.

The Eagle bearing the thunderbolt, on the re-

verse of Dr. Hosack's medal, therefore, far from invalidating, very strongly confirms its authenticity.

To your correspondent "A." I beg leave merely to quote two lines of a beautiful anacreontic song, of no light authority :

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"My temples entwine  
With the myrtle of *Venus* and *Bacchus's* vine."

Yours, faithfully,

C.

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NOTWITHSTANDING the immense display of erudition to which the recent discussion on the proper ornaments to the Greek Cross, has given rise, I find that the public opinion is yet unfixed. Permit me to suggest to the contending parties, that instead of searching into the antiquities of Pagan Greece and Rome for the proper ornaments to the Cross, the only authorities of any force or validity are the historians and medals of the Greek Empire—these all speak one language. The Crown of Laurel, at first (says Pinkerton) the honorary prize of conquerors, was afterwards commonly worn, at least in their medals, by all the Roman emperors, from Julius, (who was permitted by the senate to wear

it always, in order to hide the baldness of his forehead!)—The medals speak a language equally decided ; they almost all contain the Cross with the head of the emperor ornamented with the Laurel. This, I conceive, puts the matter beyond dispute or controversy. The only ornament to be appended to the Cross is the Laurel, agreeably to the suggestion of Dr. Hosack, founded upon the inscription on the medal of Alexander.

LACON.

TO THE EDITORS OF THE AMERICAN.

*Gentlemen*—The two writers in your paper of last evening, on the subject of “the Greek Wreath of Victory,” deserve great praise certainly for their good intentions ; but, as far as regards any new information on the subject, have left the matter, I conceive, exactly where they found it.

Your correspondent C. should have *examined* the medal in question before he ventured to express any opinion respecting it. Had he done this, he would have seen on the reverse, in very legible characters, ΣΥΡΑΚΟΥΣΙΩΝ, which, unless I have forgotten all my Greek, signifies “*of the people of Syracuse.*” With regard to Alexander, and his alleged descent from Ammon, I must beg leave

to observe, that the medals of that conqueror, struck after his journey to the temple of Jupiter in Africa, always bear the impress of the "*Cornuta facies*," which does not appear on the medal in controversy.

I feel greatly obliged to your correspondent, for his kind quotation respecting "the myrtle of Venus;" and will thank him to tell me what bearing it has upon the present question.—Your correspondent Lacon is a true Spartan, very pithy, and withal very obscure. The ladies want a classical Greek wreath, such as adorned the brows of the *freemen of Greece*, in the day of victory: and he refers them to the historians and medals of the *Greek Empire*.

To aid them in their search, he quotes *Pinkerton*, a *Byzantine historian*, I presume; and speaks of Julius Cæsar, who no doubt was one of the *Emperors of the East*.

Does not Lacon know that the custom of using laurel in the *Eastern Empire of the Romans*, must have come directly from the *west*?

It is dangerous to meddle with medals. Unless we have read and know something respecting them, we are liable to fall into as great errors as those of mistaking a Sicilian coin for one of

Alexander, and a Greek monogram for a symbol of immortality. A.

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The combat thickens,—on ye brave  
Who pant for Glory's golden prize,  
Panchalius is a coward knave,  
Minerva's olive to despise.  
Teach him to seek the myrtle shade,  
To which the unmanly ever flee,  
Nor come in contact with the blade  
Of our undaunted chivalry.

*Old Play.*

From the silence with which my reply to the first communication of A. B. had been received, I was led to expect that, as "the better part of valour is discretion," he had become practically convinced of the weakness of his forces, and determined to relinquish a hopeless and unprofitable contest. My surprise may well be conceived at beholding him again take the field. Nor was surprise the only feeling by which I was actuated. A sensation of the deepest alarm seized me, upon viewing the formidable preparations to which the long interval of apparent repose had been actively devoted. While I, good, easy man, was felicitating myself upon the triumph, which, as I thought, had graced my arms, and returning thanks to Plutarch, and my other ancient friends, for the well-aimed buffets which had stretched



my antagonist on the plain ; little did I think that the most appalling array was in agitation against me. Not only had four lines of good English measure been composed, sundry heavy charges of inconsistency prepared, and an entire Greek line concealed beneath a most ingenious and scholar-like ambushade ; but to crown all, a negotiation had been actually opened with the learned and venerable Paschalius, " Royal Counsellor, and Ambassador to Switzerland, in 1681," by which the said Paschalius agreed to take part in the conflict, divest himself of his Latin garb, appear in a smart suit of English broadcloth, discharge a volley of learned quotations at my defenceless head, and hurl me to the shades.

When, however, the signal for combat sounded, my surprise was exchanged for the most unspeakable admiration. The generalship of my opponent seemed to rival that of the greatest captains of antiquity. Regardless of the wounds which he had received in the previous encounter, he rushed into the midst of the battle, with a loud cry of mingled defiance and triumph—discharged a few random shots, without deigning to take even a moment's aim—called upon his learned and venerable ally to advance—skipped away to the rear—made a profound obeisance to the fair, but

cruel, instigators of this work of bloodshed—spoke a few words in praise of their foreheads and noses—begged them to give him a myrtle crown, as the day was his beyond all controversy, and promised them in return as many roses, posies, caps, and morocco girdles as they wished. How tremendous an antagonist ?

But let me deal him a few blows before he receives the conqueror's meed, and sings the Pæan of victory.

I am charged with inconsistency in giving good advice to others, and neglecting to follow it in my own case ; and my opponent very kindly offers to lead me to the fountain-head, and help me to a quotation from Vitruvius. *He found the references to this writer and Polyænus where I myself found them long ago, viz. in the margin of Potter's* • *Antiquities*. I did intend to have quoted them both when I wrote my previous communication ; but not having Vitruvius in my possession, (and indeed it is rarely found on this side of the Atlantic in the original,) I thought that it would be only ridiculous affectation, to quote, for the information of another, a work which I myself had not seen ; and that I might safely rely upon Potter, whose characteristic accuracy is well known to all. I contented myself, therefore, with merely adding to the extract from Potter's

work the words, "and he cites his authorities." Why did not A. B. when he referred me to Vitruvius, refer me to Polyænus also? Was it because Potter gives the book and chapter of the former writer, but only mentions the latter by name, and it might have been an awkward question, if A. B. had been asked to cite particular passages from him?

I am sorry, however, that I had it not in my power to examine the work of Vitruvius. From what A. B. hints, I see that I have lost a valuable opportunity of acquiring much useful information, and of learning in particular, that the Latin words which respectively signify laurel and myrtle, bear so close a resemblance to each other, that, possibly, even Potter may have mistaken them, and put the former for the latter.

It is next said to be "a little singular," that "after admitting the authority of Plutarch for the myrtle in the chariots," I undertake "to question it."—Now, with all due deference to the superior penetration of my opponent, I beg leave to say that no such admission is made. I merely give two ways of rendering the passage in question; one, that to which no doubt the English translation has reference; the other, the translation which appears in the work of Archbishop Potter, without presuming to say which is erroneous.

The strangest charge, however, is that which relates to the song of Callistratus. I am accused, of relying upon an English translation, and not upon the original. *That English translation was my own*; and moreover it is a correct one. My reasons for not quoting the original were these:—It would have been difficult to print, owing to the scarcity of Greek types among us; and I was unwilling to let it appear in the barbarous dress, which, I am sorry to say, has been adopted by my antagonist.

But my translation, it seems, is not a true one. It should not be, “concealed beneath a branch of myrtle,” but, as A. B. humbly conceives, simply “in myrtle.” This is a very humble conception, indeed; to translate only two words out of three, and make one of the two govern a case, which it never was known to have governed before. Will the gentleman please to point out to me the curious process by which all this is accomplished? The literal translation is, “*in a branch of myrtle*,” that is, *in the midst of, concealed by or beneath one*, and not, as is contended on the other side, *entwined or girt with myrtle*.\* Had this latter meaning been

\* The following correction appeared the same evening with the above essay—“In the article signed A. B. after the words, “*in myrtle*,” the words “*literally in a branch of myrtle*,” which should have been added. were omitted in the MS.”

intended to be conveyed, the words of the original would have been altogether different.

The conspiracy of Harmodius and Aristogiton, was, if we are to believe ancient authors, brought to a speedier termination than would otherwise have been the case, on account of the fear which they entertained of having been betrayed by an accomplice, who was observed to be in close conversation with Hippias. Now, if they were so alarmed with the idea of a premature disclosure, as actually to hurry the execution of their plot, is it likely that they would have courted detection, by appearing in public with their *swords adorned with myrtle*?

With regard to the extracts from Paschalius, I am well aware of the advantage enjoyed by my opponent. A printed book, especially when arrayed in the garb of learning, is deemed conclusive evidence by so many, on questions which few take the trouble of thoroughly investigating, that I almost despair of breaking through the formidable barriers with which prejudice will seek to retard me. I throw myself, however, upon the candour and good sense of those who feel inclined to grant me an impartial hearing, with the fullest conviction of ultimate success.

What is the boasted work of Paschalius? Does

it not derive its sole strength, if indeed it possess any, from the writers of antiquity ? And will I have no chance of victory if I show that these very writers themselves do not by any means establish the positions which they are called upon to defend ?

Paschalius makes a general assertion, that “ it was usual for soldiers to be decked with myrtle.” He quotes in confirmation of this, Tertullian and Claudius Saturninus. Strange as it may appear, his very authorities are against him. Tertullian alleges as a reason for this custom, *that the myrtle was the tree of Venus, the mother of Æneas*. Paschalius quotes these very words of Tertullian, (for I now have this book before me) in confirmation of his doctrine, that soldiers *generally*, were decked with myrtle. Do they not rather merely show that the custom alluded to was practised by the *Roman* soldiery alone ?

Again. “ Hercules,” says Paschalius, “ who was deified for his strength and courage, is ornamented with a crown of myrtle branches.” This is A. B.’s translation, and a very unfair one it is. Paschalius does not say that Hercules was *in general* accustomed to be thus ornamented ; far from it ; he merely alludes to *one particular instance*, viz. a scene in the *Alcestes* of Euripides,

where Hercules makes his appearance on the stage with a myrtle crown. And yet even in this particular instance, Paschalius is *wrong*. In the play above-mentioned, Hercules comes to the house of Admetus, which is plunged in mourning, and ignorant of the domestic affliction which prevails there, *indulges himself a little too freely with wine*. An attendant of the family comes upon the stage and relates this to the audience. He complains of the rude and noisy deportment of Hercules, of *his drinking the unmixed wine in large quantities until it affects his brain, and of his then crowning himself with myrtle, and "howling dismal discord."* A moment after, Hercules appears in person, evidently much elated with the juice of the grape, rates the attendant soundly for his sorrowful and downcast looks, bids him *cheer up his spirits with wine, render honours to Venus, the deity who is kindest to men, and crown his head with garlands*. Will Paschalius or his admirers say that the crown worn by Hercules on this occasion, has reference to *heroism and valour*?

A passage is next cited from the *Electra* of Euripides, in which Paschalius asserts that *Orestes* is mentioned as wearing a crown of myrtle. Unfortunately for the accuracy of this learned and venerable writer, the passage in question alludes

to a *totally different person*, an individual very far removed from a hero, the *vile and cowardly Ægisthus* ; and what is still worse, the passage, taken with what immediately follows, shews manifestly that *Ægisthus adorned his brows with myrtle preparatory to a sacrifice unto the Nymphs.*

The old argument of the Eleutheria is also brought forward. Here again I must charge my opponent with unfairness, if not carelessness, in his translation. Paschalius speaks in plain language of "*chariots full of myrtle and crowns,*" which A. B. without the least shadow of authority, thinks fit to render "*chariots filled with myrtle crowns.*"

With regard to the festival itself, I will take the liberty of observing, that as it was a celebration in honour of the dead, it is more than probable that the myrtle was used to ornament their tombs, especially as this custom, as appears from the tragic poets, was prevalent in Greece.

Paschalius next quotes Pliny the Elder, to prove, not as A. B. translates it, that they who were honoured with a triumph were crowned with myrtle, but merely that myrtle crowns were *among those used in triumphs.* With respect to the authorities cited from *Roman History*, they have no bearing upon the present question what-



ever, unless it can be shewn that the customs of the *Greeks* in these particulars coincided with those of the *Romans*.

And even if we do take these authorities into consideration, to what do they amount ? Papirius Nasso celebrated his triumph on the Alban mountain, *because he was refused one at Rome*. Had he triumphed in the city, he would have worn a crown of laurel. Masurius, who is cited by Pliny, can only allude to the *early ages* of Rome. Valerius used two crowns, one of laurel and the other of myrtle, *because*, according to Pliny, *he had made a vow to that effect* ; and Virgil crowns Augustus with myrtle, merely in the style of *courtly flattery*, the myrtle being the emblem of Venus, and a pedigree being traced for Augustus, by the pen of the poet up to the mother of Æneas.

Nor will the quotation from Herodotus, respecting the myrtle which encircled the tiaras of the ancient Persians when they were engaged in offering up sacrifices prove of any avail. *The use of garlands on these occasions, seems to have been common to most of the nations of antiquity*. Neither does Herodotus say that the myrtle was thus worn by the Persians, “ as if to signify that they were martial and warlike, and also greatly distinguished by their victories over numerous nations.”

This is all added *gratuitously* by the very accurate Paschalius on his own authority.

What becomes, then, of the doctrine maintained by this "learned and venerable" man, and which my opponent very kindly assured me I would never be able to refute? Does it remain unshaken?

The truth is, the chief use of *myrtle* crowns among the ancient Greeks was at their *banquets*. On these occasions the heads of all the guests were encircled with them, and the practice took its rise from the idea that garlands worn on the head, especially those of *myrtle*, were good *preventives against the effects of intoxication*. How often were the brows of Anacreon, when he drained the contents of the song-inspiring cup, adorned with the leaves of the tree of Venus! But was Anacreon a *hero*? And if "Philip's god-like-son" sat "aloft in royal state," bedecked with the *myrtle* and the *rose*, was it not "*at the feast for Persia won*?"

My opinion is still the same which I have all along ventured to express, namely, for an *olive* crown first, and if that cannot be procured, for the substitution of one of *laurel* in its stead. I mentioned in my last, several authorities in favour of the *olive*, which my opponent has not condescended to notice. I shall quote but one more, out of

many, which I have collected and will produce whenever called upon so to do. I hope that this, together with the former ones, will be honoured with his notice when he deigns to reply to me.

Pliny in the 15th book, 5th chapter, of his Natural History, in speaking of the olive, states that the Roman Equites were crowned with it in their annual procession, on the Ides of July—that it was used in the ovation or inferior triumph, and then adds, “*the Athenians also crown conquerors with the olive, the Greeks in general, with the wild olive of Olympia.*”

Until my opponent again resumes the combat, I think I may fairly lay claim to the honours of a triumph, and will be allowed in the song of victory, to say of the olive,

Auspicious tree, whose branches fair  
The Athenian hero's brow entwin'd,  
When Victory's Pæan rent the air,  
And low in dust the foe reclin'd.  
Minerva gave thee to the land  
Where Freedom fixed her mountain throne,  
And Slavery's minions fled the band  
On whom thy verdant trophy shone.

Old Play,  
A.

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The Antiquarians are in great tribulation in regard to the Grecian garland. Let me say one word upon the subject.

For victory in war, the *laurel* was the garland.

For victory in war, arts and science, &c. the myrtle was the garland.

For victory in the *Isthmian* and the *Olympic* games, a mixture of the wild olive and parsley was the garland,

The palm was added in all the garlands of victory.

What would you add to the Grecian Cross?

Let it be naked, unadorned, alone, till the true followers of the Cross receive that crown which fadeth not away.

Ancient times elude modern researches.

OLD LILLY.

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*To the Ladies of New-York, who caused the Cross to be erected on the Heights of Brooklyn, sacred to the Greeks.*

Permit an humble individual, and one who largely participates in the noble and patriotic feeling, with which you are animated towards Greece, to lay before you the impressions from plates, engraved in London, in the year 1669, of several crowns which the Grecians, and the Romans after them, were accustomed to confer on their victors in the field of battle. I have selected them from my own collection of antiques, with

the view of aiding you in determining the most appropriate materials for composing the crown which you contemplate placing on the above cross.

My time has been so much occupied of late, that I have not been able to peruse the numerous letters that have appeared in the newspapers on this subject ; but although I may not be so deeply learned in classic lore as some of our savans who have become candidates for the golden prize you have so generously and patriotically held out to them, I trust the few remarks which I have ventured to make, and the authorities I have quoted, will be of some service in enabling you to come to a satisfactory decision on this interesting question.

The first impression, to which I beg leave to call your attention, is the *Corona Civica*, composed of the *boughs* and *leaves* of the *oak*, and which was presented to every soldier who saved the life of a citizen in an engagement. Virgil says of it—

At qui umbrata gerunt civili tempora quercu.

Æn. vi.

Plutarch (in *Coriolano*) speaks of the *Civilis Quercus*, as having been preferred by the Romans, and considered by them as more honourable than

any other crown, because it was sacred to Jupiter, and because in primitive times the acorns of the oak, and the honey frequently found in its trunk, was the chief diet of mortals.

According to Pliny, (lib. xvi. chap. 4.) those who had merited this crown, their fathers and grandfathers, were exempted from all taxes and services, and when the individual who wore it appeared at any of the games, the whole assembly showed their respect for him by rising from their seats, and giving him a place among the Senators.

The soldier who was foremost in forcing the enemy's entrenchments, received the *Corona Vallaris*, which was of *gold*. This military reward was likewise sometimes named *Corona Castrensis*.

He who first scaled the walls of a city in a general assault was presented with the *Corona Muralis*.

This also was of *gold*, and the shape given to it was in allusion to the walls of the city which had been attacked.

Every individual who signalized himself in a sea-engagement, was intitled to the *Corona Navalis*, likewise of *gold*, and representing the sails and bows or breaks of the war-vessels :

Cui, belli insignis superbum,  
Tempora navali fulgent rostrata Cornu.

Virg. Æn. viii. 683.

The *Corona Obsidionalis* was presented by the soldiers to their general on his delivering the citizens, or their allies from a siege. It was composed of the grass growing in the city or place besieged.

When a general was considered deserving of the honour of a triumph, he was presented with the *Corona Triumphalis*, composed of wreaths of *Myrtle*.

Besides these crowns, Dion Cassius mentions a coronet of *Olive Boughs*, which Lipsius says was substituted by the Romans in place of the golden crowns, after they were laid aside.

As it cannot be supposed that you intended, by erecting the cross on Brooklyn Heights, to limit your expression of admiration, to one particular manner in which the Greeks have displayed their courage, it seems to me, that if you decide on crowning the cross at present, you cannot dispense with using the *five* first which I have introduced to your notice ; for it must be admitted, that the deeds of valour which they have performed give them just claims to the whole.

Perhaps it may be thought, that a wreath formed of the materials of which these five crowns

were composed, might be sufficiently appropriate. We should then have a crown in which the *boughs* and *leaves of the oak*, the *grass of a city*, and the *boughs of the olive* were entwined.

Respecting the *Corona Triumphalis*, (composed of *Myrtle*.) As this was never conferred by either Greeks or Romans until the celebration of a public triumph, when war was concluded, it would be premature to adopt it before the Greeks had completely subdued their barbarous oppressors. H.

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### VIVE LA BAGATELLE.

From sundry articles which have lately appeared in this paper, and also in several contemporary journals, the reader will have perceived that an animated discussion has been raised, the object of which is satisfactorily to ascertain what was the true emblem of Victory, used as wreaths or coronals to deck the brows of the heroes and victors of ancient Greece. This inquiry has been suggested, as we are told, by a patriotic band of ladies, who have lately caused to be erected a cross dedicated to the cause of the Greeks, who are now struggling for freedom against the iron



arm of Mahommedan despotism ; but who could not exactly determine what would be the most appropriate emblem with which to adorn it. Not belonging to the ancient and honorable sisterhood of *blue-stockings*, but anxious nevertheless to have a classical solution of the difficulty, they hit upon the happy expedient of offering a prize medal, valued at one hundred dollars, to be presented by the greatest belle and beauty among them, to the gentleman who would kindly condescend to tumble over books enough to make the discovery. The proposal has operated to a charm. For who so cold and heartless, and destitute of chivalry, as to shrink from breaking a lance in a literary tournament, when the chaplet of victory is to be awarded by the hand of beauty ! A hundred dollars, too ! And where is the poet, or scholar, who would not think himself a very Cræsus, in wealth, with a medal of such value in his long-tenantless pocket !—As we said before, the effect of the offer has been magical. Antiquaries have been examining coins, and tracing the features of “an Alexander” upon every copper coin, (not excepting Syracusan,) that yet retains a nose ;—lawyers, doctors, and gentlemen, who have seldom thought of their classics since leaving college, have been crowding the libra-

ries ; and old folios have been “dusted” for the first time in a quarter of a century, while book-worms without number were rudely ejected from habitations which they had taken for life.

The result of this literary excitement has been a great number of essays in the newspapers, written in every variety of style, from the gravity of a D. D. to the pertness and flippancy of an M. M. N.

The first champion who entered the lists, we believe contended for the *laurel*, as the only true emblem of victory—and as we were somewhat predisposed to that way of thinking, he would have made a convert of us, had we not examined the matter for ourselves, and had not the “Alexander” of Professor H—— turned out to be a Sicilian !

The second on the lists laid claim to the *myrtle*, and defended his theory not only like a scholar, but like a gallant bachelor, who had written sonnets to the eye-brows of the fair for forty years or more. But unfortunately for him, *Venus*, and not *Victoria*, is entitled to this emblem—as the Poet says—

The *myrtle* bough bids *lovers* live,  
But that *Matilda* will not give;  
Then lady weave no wreath for me,  
Or weave it of the *cypress* tree.

Subsequently, the olive, the pine, and we are not sure but the parsley, have each been defended as the legitimate emblems of victory. (By the bye, the reader may, and may not, have seen an excellent article in favour of the former, inserted on the first page of our Thursday's paper, to which we had not then time particularly to refer him.)

Nor have we been altogether idle amidst this literary fermentation, although as yet we have said nothing. In addition to the perusal of a hundred newspapers a day, we have turned over the leaves of a huge folio Thesaurus; Tooke's Pantheon; Potter's and Robinson's Antiquities; several of Shakespeare's plays; Tacitus, Herodotus, and Horace; together with six volumes of Rollin, nine of Plutarch, and Lempriere's Classical Dictionary! Thus armed in the literary panoply of ages, we now march forth to battle, under the full conviction that we shall come off crowned with the wreath of victory, and our pocket lined with the glittering prize! But, courteous reader, do not fear that we are about to make an ostentatious display of quotations from the formidable catalogue of authors arrayed above. It is our design merely to press into your goblets the grapes of wisdom which we have been gathering;

—in other words, we will state, in as few sentences as possible, the result of our investigation.

There were four kinds of games solemnized in Greece : the *Olympic* ; the *Pythic*, (sacred to Apollo Pythias, from the serpent Python, killed by him ;) the *Nemæan*, (instituted to the honour of Hercules, after he had slain the lion of the Nemæan forest :) and the *Isthmian*, celebrated in honour of Neptune. These games were celebrated with great magnificence, and drew together a large concourse of spectators from all parts, and a simple wreath was all the reward of the victors. In the Olympic Games, (in honour of Jupiter Olympicus) it was composed of *wild olive* ; in the Pythic, of *laurel* ; in the Nemæan, of *green parsley* ; in the Isthmian, of the same herb, or of *pine*. (Vide Rol. An. His. or Hor. Del.)

Now these were all emblems of victory, and the question to be settled is, which was the most general martial emblem of it. The *myrtle*, not being known among the games, we leave it out of the question, and neither the *parsley* nor the *pine* is contended for in this controversy. Both the olive and laurel, however, have powerful and learned advocates, whose misfortune we trust it

will be, to be overthrown by our humble unlettered selves.

The olive was the emblem of the Olympic games, and Miltiades and Themistocles, it is (or will be) urged, were crowned with olive. True : but the *olive* has always, and universally been considered the emblem of *peace*. “ The spoils were hung upon the trunk of a tree ; the *olive* was frequently put to this use, *being the emblem of peace.*” (Potter’s Greek Ant.) “ The Lacedæmonian heralds, *when sent on embassies of peace*, carried in their hand a staff of *laurel or olive*, round which two serpents twined without their crests erected, as an emblem of peace and concord. The Athenian heralds frequently made use of an *olive* branch, covered with wool, and adorned with flowers.” &c. (Plutarch.) “ Bring me into your city, and I will use the *olive* with my *sword* : make war breed peace ; make peace stint war,” &c. (Shakes. Timon of Athens.) But Miltiades and Themistocles were crowned with *olive*. True : but the former was crowned with that at his own request ; and Plutarch informs us that after the overthrow of the Persians, Euribiades was adjudged the prize of *valor* by the Lacedæmonians, and Themistocles that of *wisdom*, and *they both were crowned with*

*olive*. Here we think is proof enough that the olive, though occasionally used for that purpose, was not the general military emblem of victory.

We come now to the *laurel*, and here we shall have more difficulty, because it has been more generally received as the emblem in question ; but the question must be confined to Greece ; and here we feel secure. It will have been seen above, that by the Lacedæmonian heralds of peace, the *laurel* as a staff, was used before, or in preference to, the *olive*. "Nor was the admiral, or the soldiers and mariners only adorned with garlands, but their ships were likewise bedecked with them, whereby the Rhodians were once reduced to extreme danger ; for their enemies (the Greeks) having made themselves masters of their ships, *crowned them with laurel*, and entering them were received with great joy into Rhodes ; which *stratagem* was frequently practised in Greece." (Vide Potter's Ant.) Here, then, the *laurel* was known as the emblem of peace, and for that reason, was employed to complete the stratagem. But it will be said that *Nike*, esteemed by the Greeks as the goddess of Victory, was represented as wearing a crown of *laurel*. This, however, proves nothing, as *Nike* was the same as the Roman god-

dess *Victoria*, also crowned with laurel, and yet the Roman emblem generally used was the *leaves of the oak*. A chaplet of *oak leaves*, was on great occasions lowered upon the head of a victor, between two branches of *laurel*. We have thus shown that in Greece the *laurel* was not the peculiar emblem of Victory : and we shall conclude by indicating what that emblem was.

We maintain that it was the PALM. Rollin informs us, from the best ancient authorities, that the honours and rewards granted to Grecian Victors, “ were different wreaths of wild olive, pine, parsley or laurel, according to the different places where the games were celebrated. Those wreaths were always attended with BRANCHES OF PALM, which the victors carried in their right hands.” Thus we find that the laurel, the olive, the pine and the parsley, were used, as fancy might dictate, or the circumstances require ;\* BUT THE PALM WAS ALWAYS USED. Hence the universal expression, “ THE PALM OF VICTORY.” But, strong as it is, we will not rest the case here. The Greeks paid such honours to the Athletic

\* And even flowers were sometimes used. Ageilaus having received news that Pisander had been defeated at sea, lest his troops should be discouraged, ordered the messengers to report that Pisander had been victorious.—Nay, he appeared in public with a *chaplet of flowers*, and returned solemn thanks for his pretended success, &c. (Vide Plutarch.)

games, that even while in the assemblies, they applauded the victors with **PALM** and a crown, or a *palm branch*. The **PALM** was considered EVERY WHERE, as an ENSIGN OF VICTORY, which custom, as it appears from Plutarch, arose, perhaps, from the nature of the palm-tree, which displays new vigor, the more endeavours are used to crush or bend it, and is a symbol of the champion's courage and resistance in the attainment of the prize." (Vide Hor. Delphini, and Rollin.)

We might proceed farther with our authorities were there any necessity for it ; but we feel a degree of confidence not easily to be shaken, that we have clearly and satisfactorily made out our case, and established our opinion ; and unless it should be won from us by some pretender of fairer words and smoother speech than ourselves, we most humbly claim the "**PALM OF VICTORY**" from the hands of the fair. Wishing them health and prosperity, and no worse crosses in life than the Grecian one at Brooklyn, we tender them the homage of our devotion.

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The Ladies of New-York, in erecting a Cross in honour of the victories of the Greeks, have united the spirit of our religion with the usage of



antiquity. After the battle of Marathon, a column was set up on the mountain sacred to Apollo, and the victory commemorated by suitable ornaments and inscriptions. The religion of the place was connected with the trophy. The Ladies of New-York have chosen the noblest emblem of Christianity as the most proper standard for a Christian nation, contending against unbelievers for its independence ; and, in the monument which they have raised, have happily united Christian and classic associations.

A cross has been erected—it has been erected in honour of victories, gained in defending religion and liberty ; it has been erected by the fair, and the nation which has thus shared in the sympathy of our free countrywomen have yet to fight for the security and integrity of their independence. With what shall it be crowned ? Of what materials shall the wreath be composed ? Let the question be answered in the spirit of the ancient Greeks : let the garlands which they decreed to their warriors and the victors at their games be remembered, and instruct us in the performance of the delicate duty. If the ladies of New-York desire to imitate the ancients, and weave a wreath which Hector or Achilles would have been proud to wear, the crown must be a triple crown ;—Let the garland be composed of

laurel, intertwined with myrtle and with pine leaves.

At the Olympic games the crown was indeed of the olive, but that crown was decreed in the days of prosperous peace ; and the cheerful festivals of Olympia, were designed in part to teach the nation to rejoice in the abundance provided by the ruler of Olympus. To offer the Greeks a crown of olive at present would be an insult to their virtues : it would be to allure them to rest, when they should be strenuously preparing for battle. The vine would be still less appropriate. The contention is not merely for the undisturbed enjoyment of a fertile soil, but for the higher and intellectual advantages of freedom and independence. The green parsley of the Nemean games has ceased to be an emblem, and we pass that with indifference. The ivy belongs to the retired scholar, the thoughtful poet, not to the victorious patriot. The rose is the flower of the moment, and belongs only to the banquet. The oaken garland may be awarded when one freeman saves the life of another : at present the welfare of a nation is at stake, and individual prowess is of value only as contributing to the general welfare.

The *laurel* is the true emblem of victory. It

belonged to all who fought valiantly, to them that fell, no less than to them that survived. On the banks of the Eurotas it flourished over the graves of the Spartan heroes ; and modern travellers inform us, that the purest of Grecian rivers is still overshadowed by the same evergreen. The laurel, we repeat, is the true emblem of victory. At the Pythian games, the priestess crowned the victor with no plant but the laurel.

The garland of victory should be braided by the fair. The beautiful should honour the valiant. We will bind the laurel therefore with the *myrtle* ; for the myrtle represents affection, gentleness, and constancy. It thrives on the seashore, and springs from the rocks ; it never withers and never decays. It is the plant of beauty and love. The ladies of New-York are the first to take public notice of the progress of Grecian arms. And in this they have acted in conformity to ancient practice. Hector, in the sixth book of the Iliad, declares himself animated to deeds of valour by the fear of censure from the "well-dressed ladies of Troy." Helen stands on the ramparts to watch the exploits of her champion ; Antigone gazes on the battle before Thebes ; the wives, sisters, and mothers of the warriors crowded the entrances of the Grecian

cities, whenever a battle had been fought, that they might be the first to learn its issue, and hear what their friends had done in the conflict.—By intertwining the laurel with the myrtle, we signify, that the wreath is offered by the ladies, and that we recognize the claim of the brave to the favour of the beautiful. And hence, the swords of Harmodius and Aristogiton were bound with myrtle, for “they freed their country from the sway of tyrants, and gave liberty to their fellow-citizens.”

Were the contest finished we should choose the olive ; but courage, perseverance, and indefatigable firmness are required to secure the final success of the Greeks. We have many reasons for adding the leaves of the pine to the garland which we are forming. The Greeks are a commercial people ; and many of their most decisive victories have been gained at sea ; the pine was sacred to Neptune, and regarded as the emblem of successful maritime enterprise. It is also the emblem of patient perseverance, for it flourishes in the midst of dreariness, is of perennial verdure, and can endure the heaviest storms and the severities of the most rigorous winters. These are the reasons, why the pine leaf formed the chaplet of victory at the Isthmian games ; and

why we should in this point also imitate the ancients, and join it to the garland which is destined for their descendants.

The laurel, and the myrtle, and the pine were all in use with the Greeks as *materials* for a wreath of victory. The passages in the ancients which corroborate our remarks are numerous, and can be easily cited.

We wish well to the cause of the Greeks. We breathe the fondest prayers for their success and glory ; nor can we better close these remarks, or express our desires for their welfare, than by applying to the nation what Pindar, at the close of the fifth Pythian Ode, has said of an individual :

“ May they dwell in honour among men ; may they be heroes, venerated by the people. Be their sublime courage quickened by the dews of eulogy and song ; let the intelligent and enlightened praise them. In eloquence and deeds of courage may they be as the eagle with outspread pinions among the birds. In battle, may their prowess be as a strong castle.” \* \* \* \* \*

“ May God, with favouring spirit, give them power and independence both now and hereafter ; give them to excel in deeds and in counsel ;

so that their present success may never droop at the deadly breath of the wintry tempest. The mighty will of the Supreme God directs the destinies of all whom he loves. I pray that he may yet from his dwelling-place send down his favours on the descendants of the Greeks."

P. S. A watch-riband from the ladies, and their interesting paper from the editors of the American, are the only rewards to which the occupant of Round-Hill dares to aspire.

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In obedience to the high behest to the "Grecian Ladies," we give place to the following letter : and add our wish that no uneasy dreams may disturb the repose which a pillow so acquired, and so adorned, is calculated to invite.

And now, apropos of these "Grecian Ladies." —We have toiled in their service long and faithfully, and have formed to ourselves a "beau ideal" of their charms, and yet to our knowledge, our sensible vision has never been blessed with a sight of any one of them. They have moved heaven and earth, (the ancient heaven meaning, and the modern earth,) and have armed Greek against Greek, and set by the ears Carolus Pas-

chalius, and Tertullian, and Euripides and Plutarch, and A. B. C. and other goodly gentlemen and authors, ancient and modern, and yet preserve their *incognito* as successfully, as that "shadow of a name," Junius.

Have they no pity for mortal woes—and will they suffer "man, proud man," to waste his life in idle conjectures, and pine away with the sickness of unsatisfied curiosity?

"Lives their such harshness in celestial minds?"

We yet hope that they will vouchsafe to reveal themselves to the expectant eyes of their faithful combatants, and with their own lily hands, crown the thrice-honoured head of him to whom the palm shall be decreed.

"So should desert in *Greek* be crowned."

TO THE EDITORS OF THE AMERICAN.

*Gentlemen.*—As your paper has been the medium in which much talent has been displayed, in the discussion respecting the Grecian Wreath, I am commanded by the "ladies fair," who first caused that question to be agitated, to send to you for publication the following letter from Governor Clinton, in acknowledgment of the receipt of a Napoleon pillow, embroidered by the hands of the "Grecian Ladies." Yours, &c.

*My Dear Sir,* ALBANY, Oct. 11, 1823.

Be so good as to present my most respectful thanks to the "Grecian Ladies," who have in so distinguished a manner honoured me by their communication through you.

The esteem of the estimable, and the praise of the praise-worthy, have always been cultivated by me with no common solicitude : and I assure you, that on this occasion, I feel all the gratification which can arise from the favourable opinion of ladies not only meritorious themselves, but the best judges of merit in others.

I am dear Sir,

truly and respectfully, your friend,

DE WITT CLINTON.

J. Pintard, Esq.

## THE GRECIAN WREATH OF VICTORY.

*Da fontes mihi, Phœbe, novos, ac fronde secunda  
Necte coronas.*

"The first prize," says Pindar, (1) "is prosperity ; and the next is good report among men. They who meet and secure both, win the highest wreath." As for the first of these, we have learnt to acknowledge with Homer, that the event of every contest rests on the bosom of the Gods :



praise is the gift of men, and its loudest voice should be raised for the nation which fights for Christianity and independence.

If the crown which is to decorate the cross at Brooklyn, should be formed by unskilful antiquaries, they must console themselves with remembering, that one of the most learned and philosophical emperors of Rome, the Grecian Julian, was himself mistaken in the choice of the honours which he distributed among his foremost soldiers. (2) But of whatever flowers or evergreen the wreath may be made, it can hardly fail to be classical. We learn from an ancient writer (3) whose work, though no longer extant, is known to us through the citation made of it by Tertullian, that there was no beautiful plant, which had not been used for garlands. So general was the passion for chaplets in the Grecian cities, that they were used in all seasons, of pleasure and distress, at feasts, in the time of victory, and at funerals. The Athenians were always crowned with violets, the favourite flower of that cheerful people : and not only were flowers regularly offered for sale in their markets, but the wreathing of festoons was a profession : and the loveliest Grecian girls might be seen sitting in the streets, or by the road side, surrounded by all the

beautiful productions of nature, and engaged in the delicate employment of braiding wreaths. These were of as various materials as the offspring of Flora, and were combined in as many ways as the imagination of those who bound them together could invent. (4.) A crown is of itself an emblem of victory. The first which was ever worn was placed on the head of Jupiter, after the defeat of the Giants. *Nike*, the Grecian goddess of victory, was sometimes represented as bearing a wreath, of which the materials were indiscriminately chosen : and the historians very often record the simple fact that such an honour was conferred, without naming the materials of which it was composed. When Alexander (5) danced round the sepulchre of Achilles, he crowned himself with flowers, in honour of the hero : and the chaplets which were laid on the tomb of Aratus, (6) seem to have been made promiscuously of the flowers of the season.

The goddess of Victory, a deity at least as ancient as Hesiod, (7) had for her appropriate emblems a branch of palm and a crown of laurel. She was much honoured at Athens, and her image was engraved on the shield of Minerva. (8) At Elis, the father of the gods, he who first wore a crown, held her in his right hand. (9) And a

king of Syracuse, a faithful ally of the Roman Senate, believed he could offer no better omen, and no more acceptable present than her statue in gold. (10) This last event proves, that the Roman and Grecian conceptions of that divinity coincided.

But although there were but two plants, which were peculiarly consecrated to Victory, crowns of other leaves were sometimes awarded. In such cases regard was had to the object or character of the enterprize, or virtue, to be honoured, and to the divinity under whose auspices success and glory had been acquired.

It may be permitted to the descendants of Venus to have regarded the myrtle, as worthy in its own right of adorning the brows of the victor : and the goddess whose image the greatest of conquerors wore as a talisman on his ring, and whose name he was wont to pronounce as a spell against danger, (11) may have often been esteemed the mother of victories by those who fought under her influence. But even among the Romans, the myrtle was used only in the smaller triumph, when the brilliant garlands and flowers, and the soft music of flutes, announced that the successful expedition had not been dangerous, nor the toil of battle wearisome. (12)

The oaken garland, which was also chiefly in use among the Romans, was regarded as the most honourable, (13) partly because it was a sign of clemency, a proof that life had been saved : partly because it was sacred to the protector of the Capitol. (14.) There were also poetical contests, sacred to Jupiter Capitolinus, (15) and in these, a wreath of oak leaves was the reward of successful exertions.

The poplar crown was assigned after an undertaking which had required persevering courage and energy. It was on the borders of the Acheron, (16) that the first garland was made of its branches, when Hercules returned from the shades, (17) triumphing over the power of death and the terror of Orcus. From that time it was given to heroes, who resisted despair and persevered in virtue ; and Teucer, in the midst of his misfortunes, bedewed his locks with the generous liquor, which banishes care, and crowned his temples with the branches of the poplar. (18)

The parsley was chiefly used at the Nemean games, which seem to have been originally funeral in their nature, (19.) It probably was not given after battles, but belonged to death and the tomb, to which objects its allegorical meaning refers. Yet the poets sometimes wore it, to signify

perhaps the grave character of their works ; and Virgil introduces the philosophic Linus, adorned with flowers and parsley. (20.)

The ivy was almost the peculiar property of the scholar and the poet. (21.) Horace boasts that it was the reward of his learning, (22 ;) and Juvenal has not failed to notice the thin cheeks and ivy of the servant of the muses. (23.)

The Greek values no literature but his own—The profession of the antiquarian and the philologist was unknown to the classic age of Athens. We must depart, therefore, a little from our subject, and go to the enemies of Attica, to the Persians, for the chaplet due to those who cultivate the study of language with success. The Persian lily is given by that learned eastern nation to the scholar who has acquired a knowledge of many dialects. That flower is large and brilliant. Its leaves are ten in number, and are thought to be shaped like the tongue ; and the plant seems to cry out, “let me be plucked by no one who has not acquired as many languages as I have leaves.”

But though the Athenian did not respect philology, he honoured wisdom with a crown of olive. As that plant was sacred to the protectress of Athens, it is not wonderful that it should have

formed the wreath of many who were distinguished for valour. It was also common in the grand games of Minerva, when prizes were assigned under the auspices of that goddess to the successful competitors in gymnastic contest and in tragedy. Among the Romans it was used at Alba, in the games instituted by Domitian, (24,) and Augustus on several occasions (26) distributed olive crowns as the rewards of bravery ; yet we must remember that they were not esteemed (26) the most honourable garland. (27.) It was natural for Miltiades, the deliverer of the city of Pallas, to desire a crown from the tree which was her gift. The hero who had secured peace to his country, and averted danger by prudence in battle, might well aspire to the honour of wearing a garland of olive. It is unnecessary to treat of the Olympic games, where the first wreath of olive was twined and consecrated by Hercules, (28,) and where for centuries the bravest and most opulent among the Greeks vied with each other in the display of strength and splendour for no other reward than an olive crown. Nothing remains to be added on this point but the fact that the sculptor, whose sublime genius invented the statue of Jupiter Olympius, crowned him with the same plant.

"The god," says Pausanias, in the book in which the wonders of Elis are described, "sits upon a throne of ivory and gold ; the crown, which is on his head is a mimic crown of olive." And in this we must admire the fitness of the position and the ornament assigned him by the sculptor. His attitude expressed the firmness and durability of his empire, and the olive denoted the wisdom and unruffled tranquillity of omnipotence. The olive is associated with the ideas of security and peace. If the prayers of all friends of liberty and religion be heard, the day is not distant when the olive branch will with propriety become conspicuous in the festoons which are dedicated to the Greeks. At present the event of the contest is awaited with painful interest, and who would mock our fears with a harsh promise of a speedy and successful issue ?

Thus far we have spoken of crowns which were associated with certain qualities of mind, or with the service of some divinity. The true and appropriate attributes of victory were the palm and the laurel, and one of these must be chosen for the monument at Brooklyn.

If any are disposed to doubt that these two plants were borne by the Grecian *Nike*, we refer to the images and statues of the goddess, still

preserved in the collections of art, (29 ;) and this argument will be acknowledged as conclusive, when it is remembered that not only among the Greeks and Romans, but in all ages in which sculpture has flourished, there has been for every Deity a type, from which the artists never departed in their representations ; and the statues of the Olympic Deities, executed in the times of Canova and Thoswaldsen, do not differ from the *ideal* established by Homer and Phidias.

The palm was an emblem of victory, partly because its power of enduring increases with oppression, and partly because both naturalists, and the vulgar believed, as its name imports, (30) that if burnt even to the ground, it would but rise in greater beauty from its ruins.

This suits admirably the present purpose of doing honour to a regenerated nation. But the palm was rather borne in the hand than used for crowns, as we infer from the numerous descriptions of ancient statues, and the passages in the poets and historians, who speak of it as the reward of victory. But as the Grecian ladies desire no doubt both accuracy and impartial justice in discussing the merit of the various plants which contend for the privilege of being employed by them, it is necessary to subjoin a literal



translation of the passage in Pausanias, which favours the palm, and which is the leading passage in the present discussion. "In the Olympic games a crown of olive is given to the victor; and at Delphi of laurel;—in the Isthmian the pine is customary; at Nemea green parsley, in allusion to the sufferings of Palæmon and Archemorus. As for the multitude of contests, they have a crown of palm; and the palm is every where put into the hand of the victor." This passage (31) may seem at the first reading to favour the use of the crown of palm; a moment's reflection shows the contrary. At all games, we infer from it, the palm was borne by the victor; but as a crown it was used at not one of the grand festivals of Greece, but given at all the inferior games. (32.) Theseus was the first who introduced it, (33,) as the reward of success. In the images of Victory the goddess bears the palm in her hand; the conquerors at Olympia did the same; and there would be no end of citing passages, which represent the palm as having been borne in the hand. Among the catholics, who, in many things connected with ceremony, have closely preserved the ancient usages, it is not the crown, but the branch of palm, which is promised to patient sufferers. The dignitaries of

the church on Palm Sunday bear it in their hands ; a branch of it formed the staff of the devotee, who returned safely from his pilgrimage to the holy land ; and in all the pictures, where the spirits of heaven are represented as rewarding a martyred saint, they are seen in the air, bearing no chaplet, but a branch or leaf of the palm tree. When the first ambassador from the new Grecian states shall visit us, we will go out to meet and welcome him with branches of the palm in our hands ; it should not be used till then, if we would not offend against the spirit of classic and Christian usage.

Let the wreath, as far as it is intended to commemorate victories, be of laurel ; for while other plants have various significations in the language of allegory, the laurel is the symbol of glory, and, whenever bound in a chaplet, implies imperishable fame, victory or command. The reason of this lay in its brilliant and lasting verdure, in its pleasant and continuing fragrance, but still more in the associations connected with it by superstition. The oaks of Dodona might yield to the tempest ; the laurel was secure against the lightnings of Omnipotence itself. The laurel, sacred to Apollo was connected with poetry and religion, while it was also the ensign of command.

And hence the elegant flattery of the poet, who ascribed to his master the twin laurels of verse and empire. (34.) No one will doubt the learning of Statius ; and the Roman, by alluding to the skill with which Achilles played on the lyre, (35,) shows that the same twin honors belonged of right to the first of Grecian heroes. The laurel was used by priests when they sacrificed to Apollo. (36.) As almost every oracle in Greece was under the protection of that god, the same plant was worn by the pages and warriors, who knelt at the shrines of religion in the hope that the future might be revealed to them. No tree was more intimately associated with the religion of the Greeks than the laurel. The epic and lyric poet wore the same brilliant evergreen, (37.)—Bright names and victories were in no country so hallowed by song as among the Greeks, whose national character had been formed by a poet. Here is another reason why the laurel indicates glory ; and we should choose that plant above all others by our reverence for Pindar and Maconides. And lastly, if the Latin authorities are to be regarded, it was the symbol of triumph and power. "It conferred eternal honours," says Horace, (38;) it adorned the staff, the fasces, and the letters, no less than the brows of

victorious generals ; it guarded the approach to the palace of the Cæsars ; and there is hardly an ode in praise of a soldier, or a page recording the glorious action of the Roman chivalry, where this most esteemed trophy of successful valour is not mentioned. It was never employed on any but the most remarkable and truly honourable occasions, and Pompey (39) did not dare to make use of it in the civil wars ; yet wherever true glory has been acquired, it is appropriate, and becomes the banquet of victory or the funeral of a hero, the triumphal arch or the grave.

If the laurel should be adopted for the cross at Brooklyn, no one will deny that the myrtle should be added. It would denote, that the victories and welfare of Greece are not regarded by us with indifference. We do all feel an interest in the cause which has become the cause of humanity ; and have not the Grecian Ladies condescended to avow it publicly ? Let the myrtle then be added, not for the Greeks only, but for ourselves ; not merely because they have been valiant, but because we claim permission to sympathize with their generous exertions

But the laurel and the myrtle, if alone, might be misinterpreted. It might seem to represent the relaxation of fortitude in the arms of beauty :

it would be Mars in the embraces of Venus. To complete the symbol, let the Isthmian Pine be added ; the pine which so often crowned the victor on the shores of the very seas where the Grecian flag has so recently waved in triumph, beneath the wall of the very city which has been witnessing some of the most signal displays of undaunted valour. The pine implies perseverance ; a spirit which the cold of winter cannot chill, nor the hurricanes of summer overwhelm. It has never been associated with luxury or pleasure, and the highland chieftain, who chose it for his flag, felt that it was an appropriate banner for the free soldiers of the mountains.

This I have endeavoured to answer the question proposed by the Grecian Ladies. Let it not seem strange to those who have no fondness for learning, that so many have entered the lists at their bidding. The scholar's best impulse proceeds from the injunctions of the fair, and whenever they propose any question to which the answer is involved in the darkness of antiquity, he feels happy in serving as their torch-bearer through the obscurities of time. It is said, that the Grecian Ladies have as yet been seen by no one. They are not on that account obeyed the less readily ; their power is believed in, because

it is felt. Like the Grecian youth, who brought their chaplets to the altars sacred to the deities of wisdom and beauty, I would lay my offering at the feet of these invisible dispensers of honour with humility.

## REFERENCES AND NOTES.

(1) Pindar in the first Pythian.—(2) Compare Anacran. xxiv. 4. and a note of Gibbon, in his *Rom.* Hist. Chap. xxiv.—(3) Claudius Sarnurninus. See Tertullian de Corona.—(4) See a pleasing account in Pliny, xxxv. 40.—(5) Plut. in vit. Alex.—(6) Plut. in vit. Arat.—(7) Hesiod. Theog. 384.—(8) Pausan. I. 22.—(9) Pausan lib. v.—(10) Liv. xxxvii. 22.—(11) Dio Cassius. xliii. 43.—(12) Plin. xv. 29. Quoniam rem leviter sine cruore gesserat, myrto Veneris Victricis coronatus incessit.—(13) Seneca de Clementia lib. I. c. 26.—(14) Virg. *Æn.* vi. 772. mentions the civilis quercus.

(15) O cui Tarpeias hucit contingere quercus,  
Et meritis prima cingere fronde comas.

Martial Epig. iv. 54.

(16) Pausanias lib. v.—(17) Notes of Voss, to the 7th Eclogue of Virgil.—(18) Horat. I. vii. 23.—(19) Pausanias, 8.—(20) Virgil. Ecl. vi. 68. and the Commentary of Servius on the passage.—(21) Plin. xvi. 24.—(22) Horat. Ep. I.—(23) Juvenal Sat. vii. 30.—(24) Suetonius Domit. c. iv.—(25) Dio Cassius, lib. xli & xlix.—(26) Justi Lipsii Opera. T. iii. 371.—(27) *Æneas* uses the olive in his games. Virg. *Æn.* v. 308.—(28) Pausanias in the 5th book. The same is recorded by others.—(29) See among other works *Pittura d'Ercolano*, T. H. 140. *Montfaucon*, T. I. pl. 208. *Schol. Aristoph.* Av. 275 & de *Dree Musee Mineralogique*, p. 162. No. 11.—(30) The Greek name is the same as for the famous Egyptian bird which is displayed on the signs of so many insurance companies.—(31) Pausanias, near the close of the 8th book.—(32) The Greek phrase, *δὲ πόλλας*, is one which would not have been employed to designate contests of a high character.—(33) Plutarch in vita Thesei, chap. xxi.—(34) Statius in the opening of his *Achilleis*.

—————cui geminos floreat vatunqne ducunqne

Certatim laurus, &c. &c,

—————'magnus tibi præcludit Achilles.

(35) See Homer's *Iliad*, ix. 136.—(36) Virg. *Æn.* iii. 80; compare also *Æn.* iii. 360.—(37) Horat. III. iv. 18. et II. xxx. 15.—(38) Horat. II. I. 15.—(39) Dio Cassius. xli. 52.

*Round Hill, 26th October, 1822.*

## TO THE GRECIAN LADIES.

Long and arduous has been the struggle for your meed of golden approbation—mighty has been the contest, and lofty the theme—the bustle of preparation, the shouts of contest have now sunk into the fearful silence of anxious expectancy. The herald's trump must shortly ring along the air. The victor's name must shortly be proclaimed. The prize already glistens in his grasp. Yet, ere that blast has sounded, permit an ardent aspirer to beauty's smile, and beauty's approbation, though late, to enter on the field, to share the glorious race, to seek the bright reward.

The better to understand the subject, we will divide our attention among the different plants alleged to have been in use as Victory's wreaths.—They are the *laurel*, the *palm*, the *olive*, the *myrtle*. But first we shall speak of the Goddess herself, then of her crowns, and their materials.

*Victory* was deified among the Athenians and Greeks, under the title of *Nike*, whom Varro reports as the daughter of *Cœlum* and *Terra*, though Hesiod more ingeniously makes her the daughter



of Styx and Pallas. The Athenians applied the name to Minerva, and erected a temple to her within the citadel at Athens, where she was represented as a female figure, holding a *pomegrate* in one hand, and a helmet in the other ; but she was without wings, because, when Theseus conquered Crete, they received no intelligence thereof, until his own return ; and, in general, she was represented without wings among the Athenians, which circumstance has been variously accounted for. The celebrated Ortellius, geographer to Philip II. of Spain, in his work "*De diis deabusque*," states, that she was "*apteron*" (wingless,) in order that she might not fly over the walls and escape to others, which is consonant with the statement of Pausanias, that amongst the Lacedæmonians, *Mars* was represented in chains, that he might ever be with them. In the Greek anthology, there is an epigram still extant, on a figure of Victory, at Rome, whose wings had been struck off by lightning, (an omen of eternal victory,) which may be thus translated :—

Queen of the world, thy glory ne'er shall flee,  
Since Victory, wingless, still must dwell with thee.

But Suidas and Harpocration, both agree in allow-

ing her wings, from the speed with which the news of success travels. Hence, on medals or gems, she is often represented flying or running, and bearing a laurel crown, or palm branch in her hand. Sometimes, a small figure of Victory was placed in the hand of other gods, or conquering generals, standing on a globe, or flying, most frequently with a laurel wreath or palm branch in her hand, though sometimes with a pomegranate or helmet.—*Harpoc. Potter.*

The tutelary Deity of Rome held a golden figure of Victory, bearing a palm in her hand, whence “*Palnam qui meruit ferat.*” The reasons for the adoption of palm will be seen hereafter. She was used as a standard amongst the Romans, sometimes bearing a caduceus, at others a trophy, which she is wreathing with laurel. In the celebrated work of Count Caylus, numerous figures are given of her in various attitudes and employments, but always attended by the laurel or palm emblems. In Greece, her temples and her altars were all adorned with laurel.—*Ter. Dioc.*

Moreover, a small female figure of winged Victory, wreathed around with laurel and extending a palm branch in one hand, whilst the other points

to Heaven, or is engaged in tracing an honorable inscription, was frequently seen among the Greeks and Romans, either placed in the hand of some other statue, or extending over some hero's monument. It is submitted whether such a figure might not with propriety surmount the cross. The curious reader is referred to Claudian and the Greek tragic poets for many a beautiful description of this favourite Deity.

*Crowns* are of the earliest antiquity, and their origin is involved in obscurity. By some it is said the idea was taken from Prometheus in his bonds, but however this be, the honour of their invention and first introduction is claimed by gods and demi-gods. They are generally ascribed to Janus, who it is said first used them at sacrifices, (*Fabius Pictor, lib. I.*) Others assert the claims of Bacchus—but Tertullian (*De Coron.*) in a quotation ascribes the first wearing of them to Saturn—though Diodorus says that it was Jupiter, who after his victory over the Titans, is represented as crowned by Pallas with conquering laurel. Be this as it may, the priests soon adopted them, and wreathed their consecrated folds around their victim's horns. They were employed in the games not only as a reward, but as a consecrating

rite.—Their priests, their temples, their altars, all were decked with them ; but especially the sacrifice, as may be seen on many an ancient gem, or read in many an olden poet.—*Theocritus. Idyl. 2.*

They were at first simple fillets, or bandeaus bound around the head, and tied behind, the ends being left floating. This is the “ royal fillet,” (as seen on the Egyptian medals under Ptolemy) around the head of Jupiter. The Syrian kings wore them, as also heralds. Afterwards, two fillets were braided together, and twigs of trees of various kinds wreathed with them. Latterly, flowers were introduced ; so that, says Tertullian, “ There was scarcely a plant that at times was not formed into a wreath.” And Athenæus, in his immense repository of antiquity, gives an innumerable variety of plants, whence wreaths were formed : for, every sport, every occasion had its wreath. Did suppliant suitor seek fair lady’s love, he wreathed her door-post with the rose and myrtle. Did she prove kind, that garland was untied. It was a language—the unspoken tongue of sentiment and love. At entertainments, the guests were wreathed with ivy or roses, and a thousand other plants, nor must we omit the “ cabbage wreath,” which guarded the

**Egyptian from the power of wine-delighting Bacchus. These were simple wreaths ; but Pliny states, (lib. xx. 1. c. 3.) that P. Claudius Pulcher was the first amongst the Romans who added a golden circlet, on which the owner's name, and the cause why given, were engraved. Around this circlet, twigs of plants were braided. Who first introduced this among the Greeks, it is impossible to discover, but well we know it was the golden crown which gave eloquence to the lips of Demosthenes—such as he never breathed before.**

**Every god had his peculiar crown—Jupiter the laurel ; Saturn the fig, &c. Nor must we omit that Cupid gave the rose to Harpocrates, the god of silence—and why, let these stanzas answer.**

*“ Et rosa flos Veneris, cujus quo facta laterent  
Harpocrati, matris, dona, dicavit amor—  
Inde Rosam, mensis hospes suspendit amicis  
Conviva ut sub ea dicta, tacenda sciat.”*

**Hence our phrase, “ sub rosa.” What the gods gloried in, heroes imitated, and emperors, conquerors, priests, and heralds, all wore crowns : altars, temples, vases, porches, and ships, were wreathed with them. But these simple rewards of glory were not long to last. Luxury broke in upon them, so that at last nothing could be too**

rich or costly for their crowns. Gold and gems bound these brows which once the graceful laurel decked—so that the crown became the cause as well as consequence, of action. To such a degree did this proceed, that amongst the Romans Augustus gave a golden crown of 16,000 lbs. to Jupiter Capitolinus. (*Suetonius*,) a tax from conquered provinces. The gold was beaten out in the form of laurel leaves (*Paschal de Coronis*) in imitation of the conqueror's wreath voted to Cæsar by the senate, and afterwards worn by his successors, amongst the Greeks. The victor's crown was of laurel, and which was used also in the Pythian games, as were palm and beach leaves. The Pythian was the only game at which the laurel was used : the olive crowned the Olympic ; parsley the Nemæan, and pine the Isthmian conquerors—*Tertullian et Paschal. de Coronis—Pindar—Ovid*.

But it was under Justinian, that the wreath became a true modern crown, or cap, around the lower edge of which he wreathed the laurel, surmounting the whole by a small cross, with a laurel twig twined around its shaft, and ending in a wreath above the transverse arms, a fit guide in the present instance, (though the Emperor was no Greek) for setting aside classic lore ; how of-

ten do we see in old paintings of the crucifixion, a thorny crown hung upon the top of the cross  
*Potter—Arist.—Encyclop. Fran.—Acad. des Ins.*

The victor's crown, latterly of gold, was anciently of laurel. The olive crown was given to those who, though not in battle, were deemed worthy of a crown. Amongst the Romans, the true "corona triumphalis" was laurel : but the crown in an ovation, or lesser triumph, was of myrtle.  
*Aul. Gell.—Suetonius—Pliny—Adams.*

In the greater triumph, besides the laurel crown the conqueror held a branch of it in his hand.—Hence Tacitus, (*Annals*) "lauream in Capitolini Jovis gremio reponere." He also uses the phrase "lauream deportare," as synonymous with Victory,—and where speaking of the mode in which a general announced his victory, he says "lauream gestæ prospere rei misit."

Thus much of crowns and their uses. Pass we now to an examination of the plants which have been deemed the emblem of Victory ; and of the palm, which we have seen so much connected with this goddess. Pausanias calls her "Dea Palmaris," (*Plutarch* also) and says the palm was introduced by Theseus, who, on his return from Crete, instituted games to Apollo, and crowned the conquerors with palm.; but why he selected

this plant is not stated. It was much used to adorn the statue of Victory, but rarely employed as a crown. The reason assigned for its appropriation to Victory is its resistance to oppression ; for, say Pliny and Aulus Gellius, though the greatest weights be placed upon the palm, yet does it not bend downwards, but shoots up ; thence, says Plutarch, (*Symp.*) it is an emblem of victory over oppression, and therefore generally the reward of successful opposition to tyranny. How appropriate, in the present case, when a triumphal monument is erected in honour of freedom, rising in strength against Turkish tyranny and oppression. The ancient triumphal column bore as many laurel wreaths, as joints in its shaft. Why not wreath the cross with palm, 'tis doubly appropriate, for 'tis a type of the resurrection—the elders of St. John have palm branches in their hands.

Of the olive and myrtle, we have said enough. The one is a sign of peace, the other the smaller triumphal crown. It may be objected that we lay too much stress on Roman customs, but did not Rome draw her customs, as well as her science and philosophy from Greece. Last, though not least, we come to speak of the

*Laurel*, called by the Greeks *Δαφνῆ*, the most



celebrated and sanctified of trees. Thunder, which levels all things else, spared this consecrated plant. It was used too in the mysteries, and employed in divination. Was it desired to have the future revealed in dreamy sleep? the laurel twig was placed beneath the pillow. Diseases were vanquished by it, and Æsculapius rejoiced in his laurel'd brow. (*Ovid.*) Especially was it consecrated to Apollo—his statues, temples, altars were hung with it. Some say from his love to Daphne, but according to others from the belief that it gave poetic inspiration. Hence poets and Scythian conjurors wore it. It grew upon Parnassus. (*Pliny.*) The Romans bound the fasces of victorious generals with it. Thus Lucullus and Pompey in their interview, had both their fasces wreathed with it, (*Plutarch*) for their many conquests.

Virgil, as far back as pious Æneas, binds that hero's brow with laurel, and the tombs of conquerors were adorned with it.—*Eurip.*

It was synonymous with success. Successful (*Soph.*) applicants to oracles wore it. Thus Œdipus, seeing Orestes return so adorned, before he spoke with him exclaims—"good news, success doth crown our enterprise." It is needless to

speak of the *litteræ laureatæ* of the Romans. Tacitus, Pliny and others are filled with them.

Vessels bore it on their poops, where their guardian deities resided.—(*Virgil. Eurip.*)

Adulation planted it before the doors of houses ; hence Pliny says of it “ *gratissima dominibus janitrix quæ sola et domos exornat et ante limina Caesarum excubat.*” Madrigio dell’ Altore will tell you all its uses, but read where you will, nothing is to be found so sweet, so beautiful as Quid’s lines upon the laurel, in his metamorphoses, where Apollo, approaching the changing Daphne, feels her heart yet throbbing beneath the new formed bark.

“ *Complexusque suis ramos, et membra, lacertis,  
Oscula dat ligno ; refugit tamen oscula lignum.  
Cui Deus ; at quoniam conjux mea non potes esse,  
Arbor eris certe, dixit, men, semper habebunt  
Te coma, te Citharæ, te nostræ, laure, pharetræ.  
Tu ducibus lætis aderis, cum læta triumphum  
Vox canet, et longas visent Capitolia pompas.*

F.

## DECISION.

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The use of wreaths and crowns was very extensive among the ancients, particularly among the Greeks on great public occasions, especially on triumphal festivals, it is well known that crowns were not only bestowed on the victorious chiefs as a prize, and on the soldiers of the victorious army, but were also assumed by their fellow citizens at home, and even placed upon busts, statues, and altars. The question now at issue is understood to be, of what was this prize of victory and badge of rejoicing composed, among the Greeks ? The variety of occasions, both public and private, on which crowns were assigned as prizes and assumed as festive or triumphal ornaments, makes it somewhat difficult to decide in favour of any material, to the exclusion of every other.

Very express authorities, however, are found both in the Greek and Roman classical writers, in favour of the opinion that the Athenians made use both of *the olive* and of *the wild olive*, for this purpose. Pliny, the elder, informs us, that “ the Athenians crowned their victors with olive, while

the rest of the Greeks made use of the wild olive, employed at the Olympic games." Herodotus relates that after the victory of Salamis, the Lacedæmonians assigned a crown of olive to Eurybiades, as the prize of valour, and to Themistocles as the prize of skill, and Plutarch repeats this account. Miltiades claimed the olive wreath for the victory at Marathon, which one of the orators declared was no more due to him, than to his army. Thrasybulus was presented by his countrymen with an olive crown, after the expulsion of the thirty tyrants. Theophrastus speaks of an olive in the market-place at Megara, the cutting down of which portended the capture and plundering of the city. In a pompous triumphal procession at Alexandria, of which an account by a lost author is preserved in Athenæus, the statue of victory was crowned with olive: The imagery of the Greek poets confirms these authorities. The herald, who, in the *Agamemnon* of Æschylus, brings to Argos the news of the capture of Troy, is "shaded with branches of olive." Pindar calls the olive the "crown of valour." Euripides salutes Salamis as the native spot of the olive, "the heavenly crown of Minerva, and the ornament of illustrious Athens." Tertullian condemns the use of "the olive crown

in war, as an idolatry to Minerva the goddess also of arms."

These authorities, with others to the same effect, may mostly be found in the learned work of Paschal on Crowns, a French nobleman of some consideration, both as a Statesman, and a Scholar ; —and have been urged in the present discussion. They seem decisive of the fact, that among the Athenians at least the Olive crown was the prize of victory. The selection of the wild olive, as the prize of the victors at the Olympic games, raised that tree to a poetical celebrity ; but it may be supposed that this selection was originally made on some previously existing principle of association. A great part of the third Olympic hymn of Pindar, consists of a glowing account of the expedition of Hercules to the Hyperborean regions,—which in the primitive Mythology of the Greeks were the bodies of the blest,—to procure the wild olive tree, which he planted at Olympia, and of which the crowns of the victors were made. It is observable, that though the Olympic tree was certainly the wild olive, Pindar speaks of it simply as the olive. The diadem of the Jupiter Olympius of Phidias, the most illustrious wreath ever woven by human hands, was of gold, wrought in the form of leaves of the wild

olive. As many of the Roman customs were borrowed from the Greeks, it may not be improper to mention from Dio Cassius and Appian, that Julius Cæsar, on two occasions, bestowed olive crowns on the soldiers of his army; although express authorities are found for the opinion that laurel was generally employed by the Romans for this purpose.

The wild olive differs but little from the olive, and Mr. Martyn, in his notes to the Georgics, expresses his belief that it is naturally the same plant. The shape and colour of the leaf and general appearance of the branches are the same. Both abound in many parts of Greece, particularly in Attica, and while the spots, where the Academy and Lyceum stood, are still shaded by plantations of olive, the hills, which separate Attica from the plain of Thebes, are covered with the oleaster. The almost superstitious value which the Athenians attached to the olive, may have furnished a reason for sparing its branches, on their numerous festive and triumphal occasions, and for substituting those of the wild olive, as beautiful in appearance and which might be used without the sacrifice of that fruit, which was at once the wealth and pride of the Athenians, the gift and the emblem of their tutelar goddess.

The opinion of those writers who have doubted whether the olive crown were the prize of victory, seems to rest in part on the authority of Aulus Gellius. In a chapter of his miscellany, upon the subject of crowns, from which modern authors have taken their accounts of the various crowns used by the Romans, he speaks of "the olive crown as used by those who were not in the battle, but who procured the triumph."—The authorities quoted above show that the assertion made in the first part of this passage is correct neither in respect to the Greeks nor the Romans. The latter clause, though obscure, favours the idea that the olive crown was worn by the citizens at large in their triumphal festivities.

From the foregoing considerations there seems little danger of erring, when we speak of the olive crown as the prize or emblem of victory among the Athenians; and if it be required, on the present occasion, to make a choice, where so much ingenuity and ability have been displayed from many quarters, it must be in favour of the writer, who, under the signature of A, has particularly urged this opinion, and adduced most of the authorities quoted above, in its favour.—The moment is well chosen for the consideration of the subject. By the XCVIth article in the New

Constitution of Greece, the Seal of State is to contain "the figure of Minerva, with the emblems of wisdom." It is by no means improbable that, among them, the olive has been admitted into the national escutcheon;—the tree sacred to Minerva, which furnished the wreath of valour and of conduct to the Ancient Grecian worthies, and still clothes the plains of Greece with fertility. The ladies of New-York will have accomplished a work of most large and comprehensive charity, if they shall succeed on this occasion, in calling the public attention to the exploits, the events, and the sufferings of which those fertile plains are now the theatre.

The writer of these remarks was personally acquainted with several Grecian ladies of Yanina, of Athens, of Scio, and of Constantinople, where for three years past, at different periods, all that bears the name and speaks the language of Greece, has been exposed to the horrors of the most merciless warfare. Among those whom he saw in their homes, faithful mothers, wives, sisters, and daughters, ladies of cultivated minds, not unacquainted with the languages and accomplishments of western Europe, some perhaps are of the number of those who, in the dreadful vicissitudes of a warfare with a barbarous enemy,



have been sold into the centre of Asiatic Turkey, into the most horrid form of slavery. How extensively these evils are to spread, how many of the Grecian islands are to renew the horrors of Cassandra, how many of the priests like their venerable patriarch at Constantinople, are to be hung at the door of the churches ;—how long and how widely the great powers of Europe, by their sinister neutrality, will allow the plague of the Turkish arms to rage in Greece, may be seriously affected by the expression of public sentiment in the U. S. and other free countries. In Germany, Switzerland, Holland, France, and England, associations for the relief of the Greeks have been formed, and donations of money, clothing, provisions, and arms have been forwarded to them, from many of the chief cities of Europe.

The honourable sympathy which has been already testified in New York, in behalf of the Greeks is a sufficient pledge that this example would be promptly imitated if duly proposed to the friends of humanity and of liberty. While contributions thus collected and sent to the scene of action and of suffering, would afford immediate relief to our fellow christians there, nothing will be more likely to effect a change in the policy of the European cabinets towards Greece,

than a powerful and an unanimous expression of public feeling in its favour, in the free States of Europe and of America.

*Cambridge, Oct. 27, 1823.*

E. E.

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[We feel happy in having it in our power to lay before the readers of the present work, the following article from the pen of His Excellency De Witt Clinton. It has never before appeared in print.]

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ALBANY, 24th December, 1823.

*Dear Sir,*

I have amused myself this morning in looking into some books on the subject of the Grecian Wreath, and I will endeavour to amuse you with the result of my enquiries. As I have not read the lucubrations on this subject, you will not charge me with plagiarism, if I unconsciously adopt the opinions of others.

Wreaths, Chaplets, Coronets or Garlands of honour were originally and exclusively applied to adorn the statues of the Gods. In course of time, they were transferred to Heroes and Victors in the Olympic and other solemn and sacred games,

to the priest's that offered up sacrifices, and sometimes even to the beasts that were sacrificed.

There were different kinds of garlands or wreaths applied on different occasions and for different achievements, and this diversity has created the difficulties and confusion on this subject. The question is, which was the principal coronet or wreath of honour among the Greeks, or emphatically the *Grecian Wreath*.

There were four solemn games in Greece, 1. The Olympic, the most exalted. 2. The Pythian. 3. The Isthmian. 4. The Nemean.

It appears from the third Olympic Ode of Pindar, that the crown of glory in the Olympic Games was Olive. The same also appears from the twelfth ode inscribed to Ergoteles. And it is also stated in the latter ode that the wreath of victory in the Pythian Games was composed of laurel, and in the Isthmian of pine.

In the Nemean Games, the conqueror had at first a Coronet of Olive, but green parsley was afterwards substituted ; and withered parsley was also adopted instead of pine for the Victor in the Isthmian Games.

The highest acquisition of glory among the Greeks was the Olympic Crown, and this was made of the Olive. The following authorities,

in addition to that of Pindar, are probably conclusive.

Virgil, in the opening of the third book of his *Georgics*, represents himself as present at the Olympic celebration and says,

" Ipse caput tonsæ foliis ornatus olive  
Dona feram."

Pliny in the 15th book of his *Natural History*, says, "*Oleæ honorem Romana majestas magnum præbuit, turmas equitum idibus Juliis ex ea coronando : item minoribus triumphis ovantes. Athenæ quoque victores olea coronant Græci vero Oleastro Olympiæ.*"

Again, in his 16th book, alluding to the Olive wreath, he says, "*Cum illa Græcorum summa quæ sub ipso Jove datur.*"

Herodotus, in his *Urania*, informs us that after the great naval victory of Salamis, the prize of personal prowess was assigned to Eurybiades, but that of wisdom and skill to Themistocles, and that each was presented with an *Olive Crown*. And this honour, being the most exalted, was thus rendered to the most illustrious actors in the greatest victory recorded in Ancient History, and which preserved Greece from ruin.

Pliny, speaking of the different kinds of laurel and referring to the Delphic laurel, observes

“Hac victores Delphis coronari et triumphantes Romæ.” And he further says, (quoting Masurius an ancient writer) “Curru quoque triumphantes myrtea corona usos,” but he thinks in opposition to this statement that it was laurel or bay, “ob has causas equidem crediderim, honorem ei habitum in triumphis potius quam quia suffimentum sit cædis hostium et purgatio.”

In his 16th book he says “Glandiferi maxime generis omnes, quibus honos apud Romanos perpetuus. Hinc civicæ coronæ, militum virtutis insigne clarissimum, &c.” He states that this garland was eventually made of the common oak alone.

Horace, in his first ode, speaks of the Coronet of the learned as made of Ivy.

“Me doctarum hederæ præmia frontium  
Dils miscent superis.”

The learned Evelyn in his “*Silva*” says “the myrtle was of old sacred to Venus, and so called from a virgin beloved of Minerva, the garlands of the leaves and blossoms encircling the brows of incruentous and unbloody victors in ovations.”

Rapinus has written the following elegant lines on the laurel.

“Tu sacros Phæbi tripodas, tu sidera sentis,  
Et casus aperis rerum præsaga futuros.  
Te juvat armorum strepitus, clangorque tubarum;  
Perque acies medias, sævique pericula belli,

*Accendis bellantum animos; te Cynthus ipse,  
Te Musæ, vatesque sacri optaverunt coronam;  
Ipsa suis virtus te spem proponit alumnis;  
Tantum servatus valuit pudor, et bona fama."*

Upon the whole, we may reasonably conclude, that garlands or wreaths of honour were awarded by the Greeks and Romans, for illustrious achievements in the Cabinet and in the field, in learning, in the sacred games, and in civic virtues; that the materials of which they were composed, were sometimes from the Olive, the Laurel, the Oak, the Pine, the Myrtle, and Ivy and Parsley; but that the most honourable wreath among the Greeks was Olive, and among the Romans, Laurel.

I am very respectfully,

Your most Ob't. Serv't.

DE WITT CLINTON.

John Pintard, LL. D. New-York.

Δαυτε παιδες των 'Ελληνων.

(Greek War Song, by Riga.)

**" Sons of the Greeks arise !"**

And gird your armour on ;  
Your bleeding country's rights assert,  
Avenge your fathers' wrong.  
Sons of the helmed brave,  
Who kept Thermopylae,  
Dare, as *they* dared, the turban'd slave,  
And Greece shall yet be free.

Shades of the brave who bled  
Along Cithæron's steep, (1)  
And still round glory's hallow'd bed,  
Your watch of ages keep :  
Say, shall yon tower-crown'd hill, (2)  
No more be Freedom's Home ?  
Her flag, no more in triumph float,  
Amid yon Ocean's foam ?

Yes—soon again, as pure,  
Ilissus' wave shall flow ;(3)  
And soon, on fam'd Hymettus's hills,(4)  
As fragrant flowers shall blow :

(1) It was near Mount Cithæron that the battle of Plataea was fought, so glorious to the Athenians and Lacedæmonians, under Pausanias, so fatal and so disgraceful to the Persians under Mardonius.

(2) Acropolis, the citidel of Athens, built on a hill, accessible only on one side.

(3) A small river near Athens, sacred to the Muses.

(4) A mountain two miles from Athens, famed for its bees and honey.

For *Freedom's* sun shall rise  
 On Attica once more ;  
 And wind and wave, shall lash and lave  
 The *free*, Egean shore.

Shades of the mighty dead,  
 Whose ashes still repose,  
 Where Ceta rears his star-crown'd head, (5)  
 Where cold Eurotas flows ; (6)  
 Inspire each patriot's heart  
 To dare, as you have dared,  
 Till nerved be every manly arm,  
 And every faulchion bared.

Light, light the quenchless flame,  
 In every warrior's eye ;  
 Rouse, rouse the glorious battle song,  
 For Greece—for Victory !  
 Nor let the combat cease,  
 While Moslem shall remain  
 To mar fair freedom's festal rites,  
 Her heritage to stain.

"Thymi ferax," say the poets ; and Martial couples it with the well known Hybla ;

"Pascat et Hybla meas, pascat Hymettus apes."

(5) This is a range of mountains stretching westward from the Straits of Thermopylae, to the Ambracian Gulf. Of its highest summit, famous also as the place where Hercules burned himself, it was feigned by the poets, that thence arose the sun, moon and stars. So Virgil.

"Sparge marite nuces, tibi deserit Hesperus Etam !

(6) A river running by Sparta ; now called Basilipotamo, King of Rivers.



Hark! 'tis the trumpet's clang,  
The squadron's tramp I hear :  
Clashes the bright broad sword again,  
And ring the shield and spear.  
See ! 'tis the plumed helm,  
The banner streaming wide,  
The Athenian horseman mounts again,  
And Spartan, side by side.

'Tis up—the glorious strife,  
By field, and tower, and town :  
And palace, mosque, and minaret,  
And frowning fort, are down :  
The Ottoman retreats,  
The Crescent veils its ray,  
And holy bands in Stamboul's streets,  
The Cross of Christ display.

“ Sons of the Greeks, arise !”  
Rise in your fathers' might,  
With sword girt on, and spear in rest,  
Wage freedom's holy fight :  
Swear—'twas the father's oath,  
And well befits the son—  
Swear, *to live free, or firmly die—*  
“ BY THOSE IN MARATHON !”

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